

THE THEORY OF JAPANESE FLOWER ARRANGEMENTS

by
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Being a reprint of a paper read by him before the Asiatic Society
of Japan on the 13th, March 1889 to which have been added
thirty six plates in colour of modern Ikenobe and
Moribana arrangements

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J. CONDER, F. R. I. B. A.

(*Read 13th March, 1889.*)

The Art of arranging flowers has always been regarded in Japan as an elegant accomplishment, though by no means an effeminate one. It is true that the education of ladies of rank was not considered complete without the acquisition of some skill in composing with flowers, and the names of several noted *artistes* are found in the list of adepts. Far from being, however, exclusively a female accomplishment, the art has been principally practised by men of culture whose occupations have spared them leisure for æsthetic pursuits. Priests, philosophers, and men of rank who on account of declining years, or from political causes, had retired from a more active life have been its most enthusiastic patrons and devotees. As a close examination of the principles of Japanese floral design will shew, there is a bold and masculine vigour displayed in the best compositions which comes far more within the compass of the stronger than of the weaker sex.

High estimation in which the art has been held.

The high esteem in which the art has been held is illustrated by the following ten virtues or merits attributed to those engaged in its pursuit, namely.—

Koishikko. The privilege of associating with superiors.

Seijō jōkō. Ease and dignity before men of rank.

Muitannen. A serene disposition and forgetfulness of cares.

Dokuraku ni katarazu. Amusement in solitude.

Sōmoku meichi. Familiarity with the nature of plants and trees.

Shujin aikō. The respect of mankind.

Chobo furui. Constant gentleness of character.

Seikon gōjō. Healthiness of mind and body.

Shinbutsu haizō. A religious spirit.

Showaku ribetsu. Self abnegation and restraint.

Comprehensiveness of the term *hana* (flower).

It must be premised that the Japanese term *hana*, translatable as *flower*, is applied in the art under consideration in a somewhat extended sense. To those familiar only with European floral arrangements the word *flower* would suggest the blossoms alone, or the blossoms with only so much of their stems as were essential to keep them together in a bunch, and with perhaps the addition of sufficient greenery to shew off the mass of brighter colour. The term *hana*, on the other hand, includes the blossom-clad stems and branches of flowering plants and trees, and even the stumps and branches of flowerless trees and shrubs. The blossom is regarded as but one detail of the composition, of little artistic value dissociated from the parent stem, and from those lines of growth which impart to it its character. The branches of certain evergreens and other flowerless trees and plants hold the highest rank among flowers, such for example as the *pine*, the *cedar*, the *fir* and the *maple*.

Importance of line in flower compositions.

The balance and beauty of lines in combination is *par excellence* the distinguishing feature of Japanese floral compositions and one which gives much scope for the display of skill and character in designing. Indeed, throughout the refined arts, as expressed by the Japanese, this predominant

importance of line is everywhere observed. In the representation of objects in painting, where line is strictly speaking merely a conventional means of delineating the boundary of forms, such lines have been found capable of a variety of expression. Line in Japanese, more than in any other style of painting, has developed a distinctive power of its own, and become a vehicle for conveying the spirit and character of the painter. Sometimes the intrinsic qualities of line have been revelled in to the utter neglect of realism of representation, in which case it is natural that the result should be condemned by those incapable of appreciating the *language of line*, and conscious only of the departure from realism. The *language of line* is only a stereotyped form of what we may call the *poetry of motion*. The Japanese fascination for lines of motion is observable in the dancing art. Here, whether it be in the flowing lines of female posturings, or in the more vigorous and angular movements of male dancers, the charm of the art lies in the rhythmical succession and balance of lines or motions of different character. The leaping cascade, the rushing torrent, curling waves, floating mists, and similar evanescent forms have in Japanese art received a simple interpretation in lines which convey an unmistakable impression of their form, motion, and force. This slight digression has been thought necessary in order to point out the importance of line in Japanese compositions, and to shew how the people of this country possess a very keen perception for the lines of beauty and harmony which underlie many natural forms. The European florist concerns himself with no such lineal distribution in his flower compositions. Mass, colour, and geometrical arrangements of the same, according to certain arbitrary rules of harmony and taste, alone receive his attention. The stems are used only to be hidden, and with the sole purpose of keeping the blossoms in their place, and leaves are interposed merely to enhance

Indian and religious origin of flower arrangements.

the brighter colours, and without any regard for their connections with the flowers between which they are bound. In studying, therefore, the principles of Japanese floral arrangements it is necessary to rid one's mind entirely of all preconceived ideas of flower compositions according to western standards.

The artistic arrangement of flowering branches and plants in vases and other receptacles is attributed by certain Japanese writers to an Indian and religious origin. The same Buddhist doctrine which forbade the wanton sacrifice of animal life is said to have suggested the gathering of flowers, liable to rapid destruction in a tropical climate, and prolonging their life by careful preservation. The existence of such a theory would seem to shew that some form of the art was first introduced into this country with the adoption of the Buddhist faith, and then not so much as a part of its ritual, as forming a pious pastime of its devotees. Several stories are preserved relating to the early practice of arranging flowers by Buddhist priests of distinction. Shotoku Taishi, when a child, amused himself by disposing plants in seven separate vessels, classifying them according to their natural growth, as *Land Plant*, *Land Tree*, *Forest Plant*, *Forest Tree*, *Mountain Plant*, *Mountain Tree* and *Water Plant*, and designating them respectively as Heaven, Earth, Man, Sun, Moon, Planet and Star. In later times the priest Meikei Shonin is said to have adopted a similar seven-fold arrangement using the names of the five terrestrial elements, *fire*, *earth*, *metal*, *water*, and *wood* in combination with the male and female principles respectively called by the Japanese *In* and *Yo*. Both of these stories are related in explanation of the use of seven lines of distribution as being the most perfect number for flower compositions. They also serve to illustrate a certain philosophical spirit which underlies the whole of the art. Those distinctions of growth observed in the child-like arrangements of Shotoku

are moreover characteristic of the logic of design as followed in all later compositions. The natural locality of production, whether it be mountain, plain, or river, is never lost sight of even in the most artificial arrangements.

The earliest known method of arranging flowers in a single composition went by the name of *Shin-no-hana* and consisted of a formal disposition of various branches and leaves about a stiff and vertical central stem, (see Plates 1*a* and 1*b*). Branches were used in their natural form as cut and fastened together in balancing masses; but the idea of imparting graceful curves and harmonious lines to the composition by artificial means was as yet undeveloped. The *Shin-no-hana* method of arrangement is still used for religious flower offerings placed before shrines. A somewhat similar style, differing chiefly in the disposal of the central stem, and going by the name of *Rikkwa*, was also followed at this time. Whereas in the *Shin-no-hana* the principal line was central and vertical, in the *Rikkwa* it was invariably bent and out of centre (see Plate 2). In these early styles the use of large stumps of trees to form the principal line or lines was customary, and in some examples, arranged in broad vessels, the composition resembled rather a kind of miniature gardening than a composition of flowers. Heavy branched trunks of willow, pine, and plum trees were grouped together with plants and grasses added at their base in imitation of the grouping of natural vegetation. Unlike the later and more refined flower arrangements both of these early methods were distinguished by the mixture of a great variety of materials. The different lines of a composition distinguished by such terms as *centre*, *sub-centre*, *support*, and *secondary support*, were respectively formed of a branch of different growth. Some of these were in full leaf or flower, and others purposely light and spare in character, the chief object aimed at being variety and a judicious balance of

Earliest forms of the art.

Shin-no-hana style.

Rikkwa style.

PLATE 1 A.



Early style of flower arrangement called *Shin no hana*

PLATE 1 B.



Early style of flower arrangement called *Shin no hana*

PLATE 2.



Early style of flower arrangement called *Rikkwa*

contrasting forms. In the use of large leaves, which formed an important part of such compositions, careful attention was bestowed upon the bend and direction of their surfaces so as to reveal front and back in well balanced contrast. The proportion which the length of the principal line or centre held to the height of the vessel and to the width of the alcove in which it was placed, as well as the proportions between such centre and the various subsidiary lines of the composition were relatively established. The technical details of these primitive styles are elaborately treated in certain old books, but their consideration will better follow than precede a study of the later and more artistic methods.

Relative proportioning of lines.

To the famous philosopher Sen no Rikiu is attributed the introduction of the more modern art. The style which he followed is called the *Korin* and from it have sprung the later schools, among which are the *Enshiu Riu*, *Shinsho Riu*, *Sekishiu Riu*, *Jikkei Riu*, *Misho Riu*, *Kodo Riu*, and *Seizan Riu*. These schools owe their names to new teachers and differ principally in their theories and philosophy, though there is a considerable similarity in their results. Each school moreover possessed certain secret traditions of its own called *Hiden* which were jealously guarded and imparted only to those who had attained great proficiency in the art.

The later schools.

It is proposed in the following paper to consider principally the *Enshiu* style of flower arrangement, this being at the same time the most elaborate and most popular of the more modern schools.

The *Enshiu Riu* was originated by a retainer of the Shogun Iyeyasu called Kobori Tōtōmi no Kami, a *hatamoto* of the province Omi. He was a distinguished professor of the Tea Ceremony (*Cha no yu*) and became teacher of this accomplishment to the Shogun's heir Iyemitsu. As a tea professor (*chajin*) he was known under the title of Sōhō. Compared with some of the other styles the *Enshiu*

The Enshiu style.

Rin is characterised by a greater degree of artificiality in its arrangements, by which is meant that the materials employed are subjected to more elaborate manipulation in building into compositions, and the leading lines of the designs produced are distinguished by a greater amount of artistic affectation. Notwithstanding, however, the predominance of such artificiality, a leading principle insisted on in flower compositions of this school is a due regard for the natural habits of growth and for the varying characteristics displayed by the same plants at different seasons. The whole ethics of the art are founded upon a devoted observance of natural laws and natural beauty and appropriateness, but there is little or no attempt to deceive by resorting to a slavish imitation where the result might be unsatisfactory and even abortive. In the main construction of parts an almost architectural conventionality is applied, which, while honestly proclaiming the compositions as works of well studied artifice, at the same time calls for admiration in as much as it is founded upon principles of proportion and harmony which nature itself reveals in numerous creations. The *Enshin* school insists on three principles, called the *San-gi*, to be observed in all flower arrangements. The first called *Kioku* is the art of giving feeling and expression to compositions, the second called *Shitsu* is the art of conveying the particular nature of the growth, and the third called *Ji* refers to the principle of keeping in mind the particular season, in the proper use of buds, open flowers, withered leaves, dew, etc.

Three governing principles

As previously stated an analysis of flower compositions shews that the lines or directions taken by different stems or branches form the basis of all arrangements. Technically the surface of the water in which the flowers are placed is regarded as the soil from which the artificial group is supposed to spring. The composer must here convey the impression of a stable and vigorous

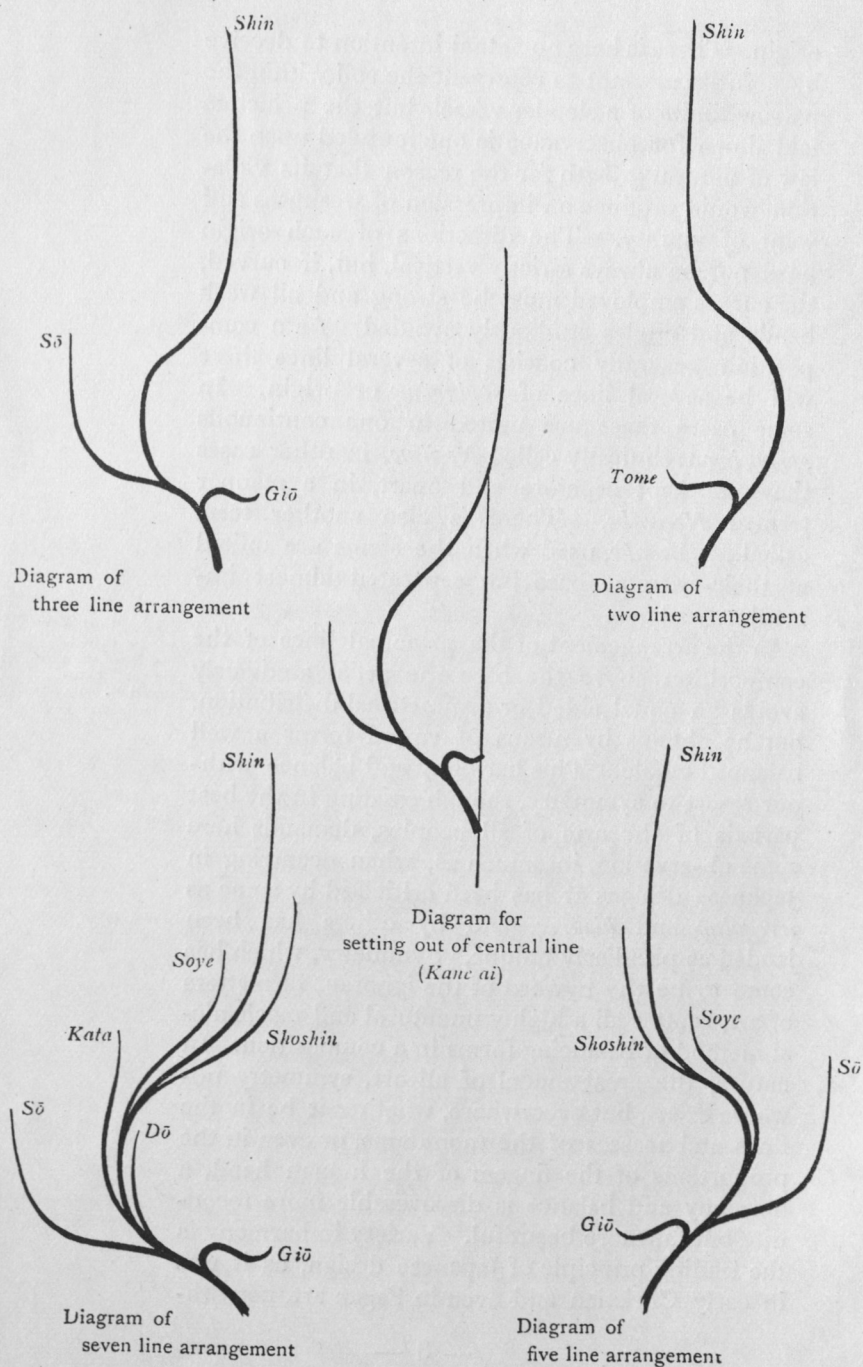
Treatment of stems at their base or origin.

origin. There is here no actual intention to deceive by a futile attempt to represent the soil within the narrow limits of a slender vessel, but the principle laid down for observance is one founded upon the law of natural growth for the reason that its violation would produce an impression of weakness and want of vitality. The directions of such origin need not be always strictly vertical, but, if curved, the curves employed must be strong and all weak bends and angles studiously avoided. As a composition generally consists of several lines there will be several lines of *springing* or origin. In some cases these are united in one continuous *springing* technically called *Ne-jime*, in other cases they are kept separate and apart, in a manner termed *Ne-wake*. There is also another term called *Sashiwake*, used when the stems are united at their extreme base but separated almost immediately above.

In the arrangement of the principal lines of the composition above the base the artist studiously avoids an equal sided or symmetrical distribution, but he obtains by means of varied forms a well balanced whole. This harmony and balance without resort to symmetry, though existing in the best periods of the arts of all peoples, demands here some observation, inasmuch as, when occurring in Japanese designs it has been criticised by some as *irregular* and *bizarre*, and by others has been lauded as peculiarly unique. Symmetry, which has come to be the byword of the ignorant in matters of art, is after all a highly unnatural and mechanical method of balancing forms in a composition. In nature, the great model of all art, symmetry nowhere exists, but everywhere, whether it be in the lines and masses of the mountains, or even in the proportions of the fingers of the human hand, a harmony and balance is discoverable more recon-dite but far more beautiful. Variety in harmony is the leading principle of Japanese design, as it was in early Christian and even in Pagan art, notwith-

Distribution of the principal lines of a flower composition.

PLATE 3.



Lineal diagram for stems

standing those few purely symmetrical examples which remain.

In the flower compositions under consideration, the lines of each stem, or, more properly speaking, the central lines of each group of stems, receive first attention. Such lines generally consist of any number from three to seven (see Plate 3). Single line and double line compositions as well as those exceeding seven in number are sometimes made, but they are comparatively exceptional. The triple arrangement is a favourite and very characteristic one, as it contains the three radical lines of *Shin*, *Giō*, and *Sō*, additional lines being more or less auxiliary to these. These terms of *Shin*, *Giō* and *Sō* are used by the Japanese in many of their arts to denote different degrees of elaboration.* The *Shin* is the most central and longest line of the composition and is arranged in a double curve with the upper extremity vertical and perpendicularly in a line with the base. As this base is also vertical for a certain height above its origin, the general form assumed by the *Shin* is somewhat that of an English archer's bow. The *Sō* should be one half and the *Giō* one quarter of the *Shin* in length, supposing all three to be straightened out. Both of these lines usually coincide for some little distance from their origin with the base line of the *Shin* and then curve off in different directions. The character of these curves varies in different designs but as a general rule the *Sō* has a more vertical and the *Giō* a more lateral tendency (see Plate 4).

In the five line arrangement two additional lines are introduced, one between the *Shin* and *Sō* called the *Soye* (support), and the other between the *Shin* and *Giō* called the *Shoshin* (subcentre). To these additional lines are given different intermediary lengths, and such curves as are best calculated to fill the intervals they occupy, with due regard to variety.

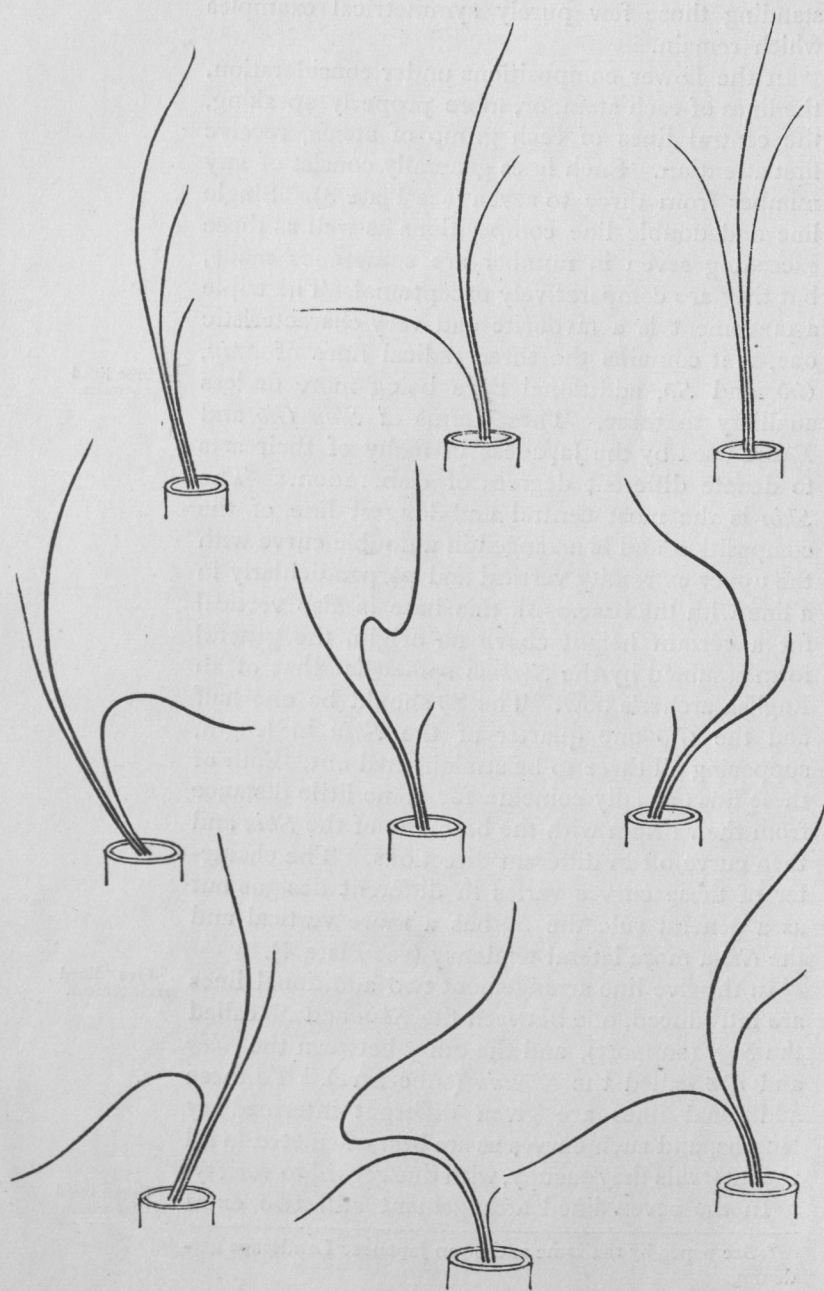
In the seven lined arrangement still two extra

Three lined arrangement.

Five lined arrangement.

Seven lined arrangement.

* See paper by the same author on Japanese Landscape gardening.



Various lineal distributions for three main lines.

members are added, one called the *Kata* [side (piece)] between the *Soye* and the *Sō*, and the other called the *Dō* [trunk (piece)] between the *Shoshin* and the *Gō*. The different members of the above triple and quintuple arrangements have other fancy names bestowed on them by the different schools. For the triple arrangement such terms of relation as Chichi (Father) Haha (Mother) Onore (self), or Ten (Heaven) Chi (Earth) Hito (Mankind), are used. For the quintuple form, Chiuwō (Centre) Kita (North) Minami (South) Higashi (East) Nishi (West), also Tsuchi (Earth) Hi (Fire) Mizu (Water) Kane (Metal) Ki (Wood), also Ki-iro (Yellow) Aka (Red) Kuro (Black) Shiro (White) Ao (Blue), are all employed. The *Enshiu* school also apply the following terms to the five principal lines of a composition associating with them the accompanying ideas. *Shin* to represent the heart, *Soye* to represent help or support, *Uke* to represent the guest, *Kioku* to indicate skill, and *Tome* to express the last touch or finish. A bilineal arrangement sometimes employed receives for its separate branches the nomenclature of Ten (Heaven), and Chi (Earth), or an alternative nomenclature is Yō (Male), and In (Female).

Nomenclature.

The general form of the above groups of three, five, and seven lines depends mainly on the amount of curvature given to the *Shin* or centre-most line. In the simpler and less affected styles this curvature is slight and strong, but in the *Enshiu* school of design this central stem is boldly bent side-ways from a point a few inches above the *springing*, and curved back again above so as to bring the upper extremity vertically above the base, in such a way as to preserve its centre of gravity. The general form thus imparted is, as mentioned above, somewhat that of an English bow when strung. From such a shape the transition is not great to that produced in the arc of a bow by drawing it, a more violent lateral curvature with less vertical height being produced. This latter form is given to the

Curvature of line.

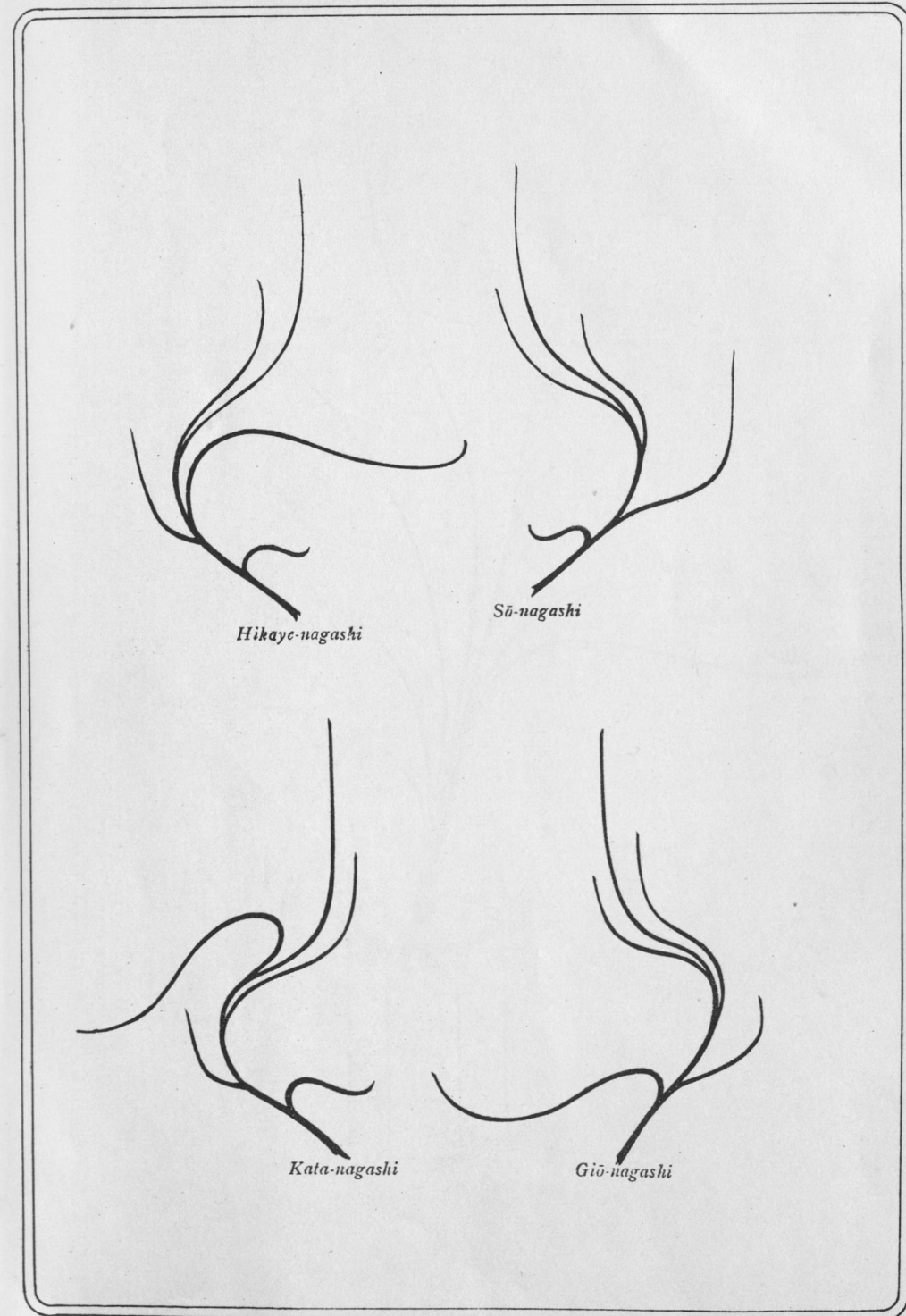
Shin chiefly when used in positions where too much height would meet with actual or optical obstructions and be detrimental to a good effect. In flower arrangements placed below a shelf or in front of a hanging picture the central line is often thus treated. This modification necessitates corresponding changes in the directions of the other supporting and auxiliary lines of the composition.

Returning to the simple triple arrangement, the *Giō* or shorter auxiliary line occupies the space within the hollow of the bow, being lowered in consequence, and the *Sō*, or longer of the two, forms a counterpoise for the space on the convex side of the bow, having, by way of compensation, greater length and a more upward bearing than the *Giō*. To each is imparted a graceful double curve having a more or less upward tendency. Other varieties of lineal distribution imparted to the three principal lines are shewn in Plate 4. In those compositions which, for reasons above stated, are depressed and have a more lateral sweep of curvature given to their centre, one or other of the auxiliary lines receives a decided droop and a proportionate lengthening in order to emphasize the droop. Such drooping lines are technically called *Nagashi* which in the present context we shall translate as *streamer*, see (Plate 5).

Drooping
lines or streamers.

The *streamer* character may be imparted to either of the auxiliary lines, but redundancy must be avoided, and it is regarded as a fatal error to introduce *streamers* on both sides of a composition. The *streamer* is very much used for arrangements in suspended vessels, in bamboo vases with side mouths, or in receptacles placed upon raised shelves. The prevailing sentiment in each of these cases is that the composition must be suggestive of the wild growth on the edge of a bank or cliff over which the *streamer* hangs.

The remaining auxiliary lines added to produce the five and seven lined compositions have no special rules laid down as to their length or distri-



Lineal diagram for stems with *streamers*.

PLATE 6.

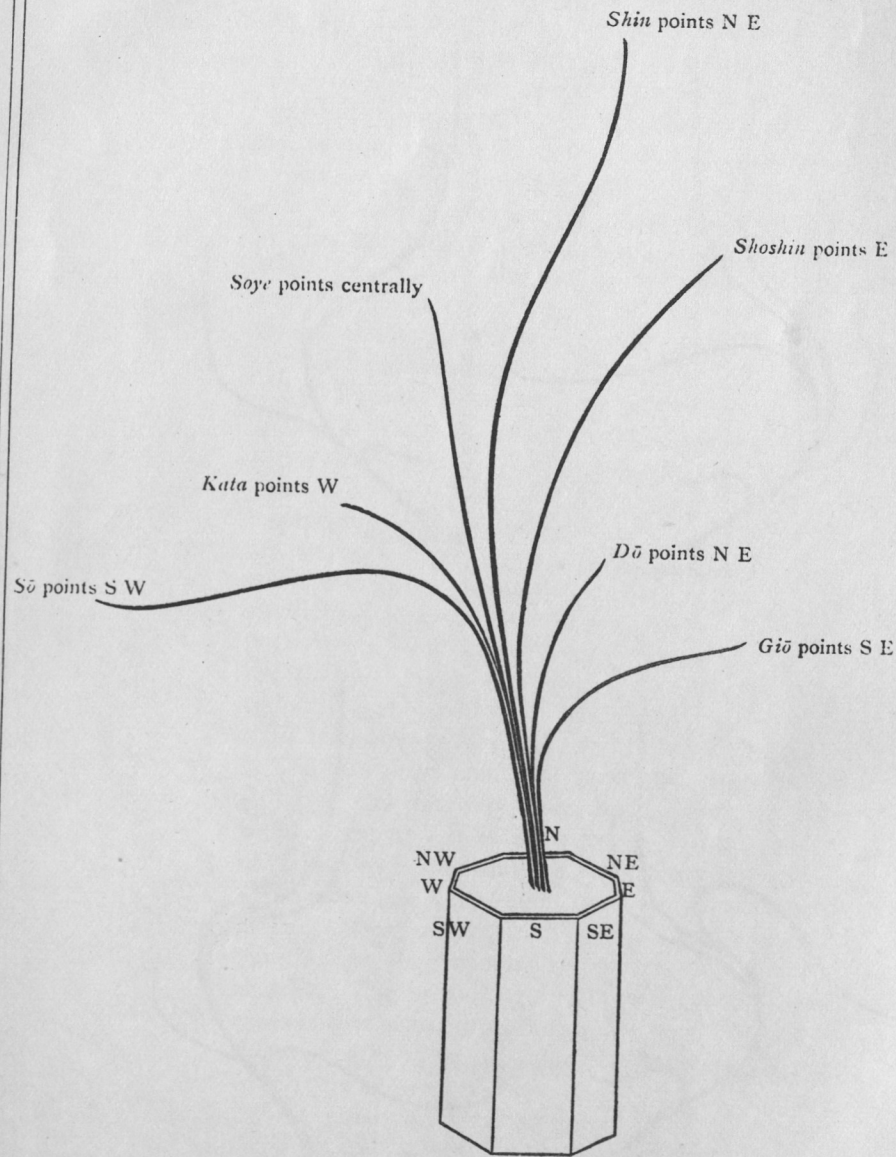


Diagram shewing cardinal direction of stem lines in a flower arrangement

bution. Each fresh line added to the right is complementary to its partner on the left but similarity and symmetry are carefully avoided.

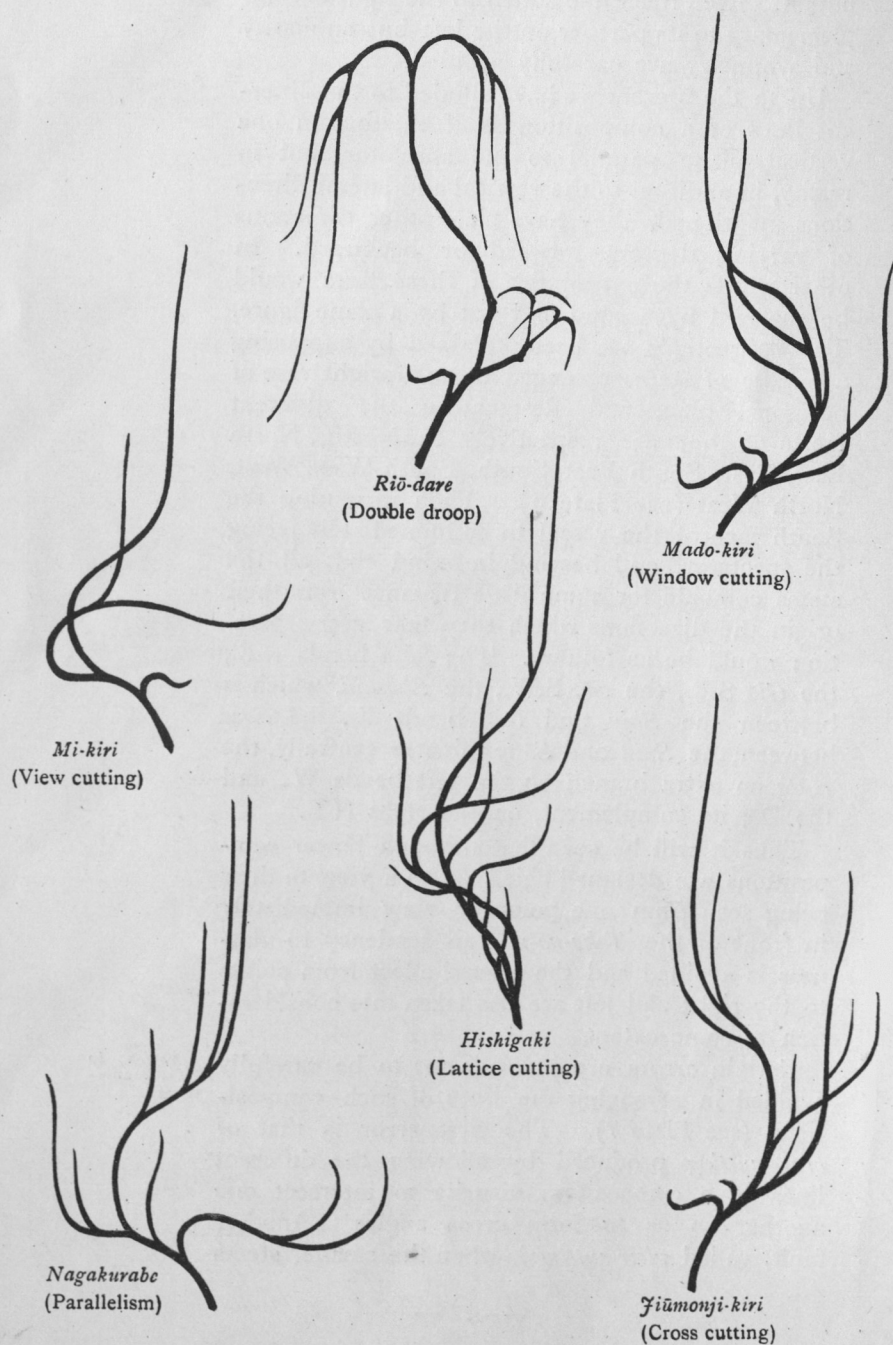
Up to the present we have alluded to the different lines of a composition as if existing in one vertical plane parallel to the spectator, but in reality, in addition to the vertical and lateral directions mentioned, they have also other directions of varying degrees forward or backward. In other words the extremities of these lines would be enclosed by a solid and not by a plane figure. These directions are best explained by supposing a bundle of stems arranged in an upright vase of octagonal plan, and designating the different facets of the vase respectively as North, North East, East, South East, South, South West, West, North West (see Plate 6). Then imagining the South face of the vessel to be immediately facing the spectator, and bearing in mind that all the stems coincide for some little distance from their origin the directions which they take after separation would be as follows. The *Shin* bends N.E., the *Giō* S.E., the *Sō* S.W., the *Shoshin*, which is between the *Shin* and *Giō*, bends E., the *Soye* between the *Shin* and *Sō* terminates centrally, the *Kata* an extra branch on the left bends W., and the *Dō*, its complement, on the right N.E.

Thus it will be seen that although flower compositions are designed chiefly with a view to their being seen from one point of view immediately in front of the *Toko-no-ma*, all tendency to flatness is avoided and the general effect from points to the right and left are also taken into consideration to some extent.

Certain errors are pointed out to be carefully avoided in arranging the lines of such compositions (see Plate 7). The first error is that of *cross-cutting* produced by allowing the different lines of a composition visually to intersect one another so as to form cross angles. Another fault, called *view-cutting* is when the smaller stems

Cardinal
direction
of
lines.

Errors in
lineal arrange-
ment.



of a branch cross-cut the parent branch. This, though usually deprecated, is allowed for certain trees, as for example the Plum, in which such intercrossing is a distinctive characteristic of the growth. Another error called *parallelism* occurs when two or more stems of equal length run exactly parallel to one-another. *Window-cutting* is the term applied to an error occasioned by allowing branches or stems to cross in curves so as to form looped openings. *Lattice-cutting* is a fault produced when numerous stems cross in such a way as to suggest lattice or trellis work. Another error before mentioned is the use of the *double streamer*, that is, a *Nagashi*, or *streamer* placed on both sides of the same composition.

The various lines or directions imparted to plants and branches of trees on the above principles of disposition are obtained first by a careful selection of suitable material, then by twisting, bending, and building together, and lastly by means of the cutting and clipping off of defective parts. Special methods of manipulation will be afterwards considered. It is admitted that such bending bruising and forcing into arbitrary shapes considerably injures the vitality of the branches, but it is nevertheless laid down as a ruling principle of the Enshiu school that art must aid nature in such compositions even at the expense of shortening vitality. To those who condemn what they term excessive artificiality in this respect as a violation of nature, it is explained that the conditions and surroundings of free natural growth are entirely different from those existing when branches are detached from their parent trunk and combined for the embellishment of architectural interiors. Nudity, one writer points out, is the *natural* condition of human birth, but none the less do the conditions of human existence require that we should attire ourselves in becoming clothing.

Intimately connected with the character of ^{Flower ves-}sels.

flower compositions as well as with the different methods of technique, is the form of the vessel used. These vessels are of a diversity of shapes and of different materials. The most ancient form in use was a long-necked vase of earthenware or bronze called *Kwa-bin*: and when such a vessel was employed the flower arrangement was made proportionately high. It is recorded that the difficulty of balancing such high arrangements led to the use of broader and shorter vases and to a corresponding lowering of the composition. This is an interesting tradition as shewing that, from the earliest times, a recognised proportion existed between the floral group and the vessel in which it was placed. The ordinary wide mouthed bronze vases called *Hana-ike* of which a legion of different shapes exist (see Plate 8) are said to have been originally suggested by certain Buddhist characters called by the Japanese *Bon-ji*, the character for *great* being a favourite model. This story, fictitious though it sounds, is worthy of note as pointing further to the religious origin of flower arrangements. These bronze *Hana-ike* are sometimes of considerable height with a long and wide neck and oval or globular body; sometimes they are merely broad shallow pans of saucer or trumpet mouthed shape, supported upon a solid casting, representing rocks, water, spray, or some animal group. Numerous examples are given in Plates 8 and 9.

Flower tubs
and bowls.

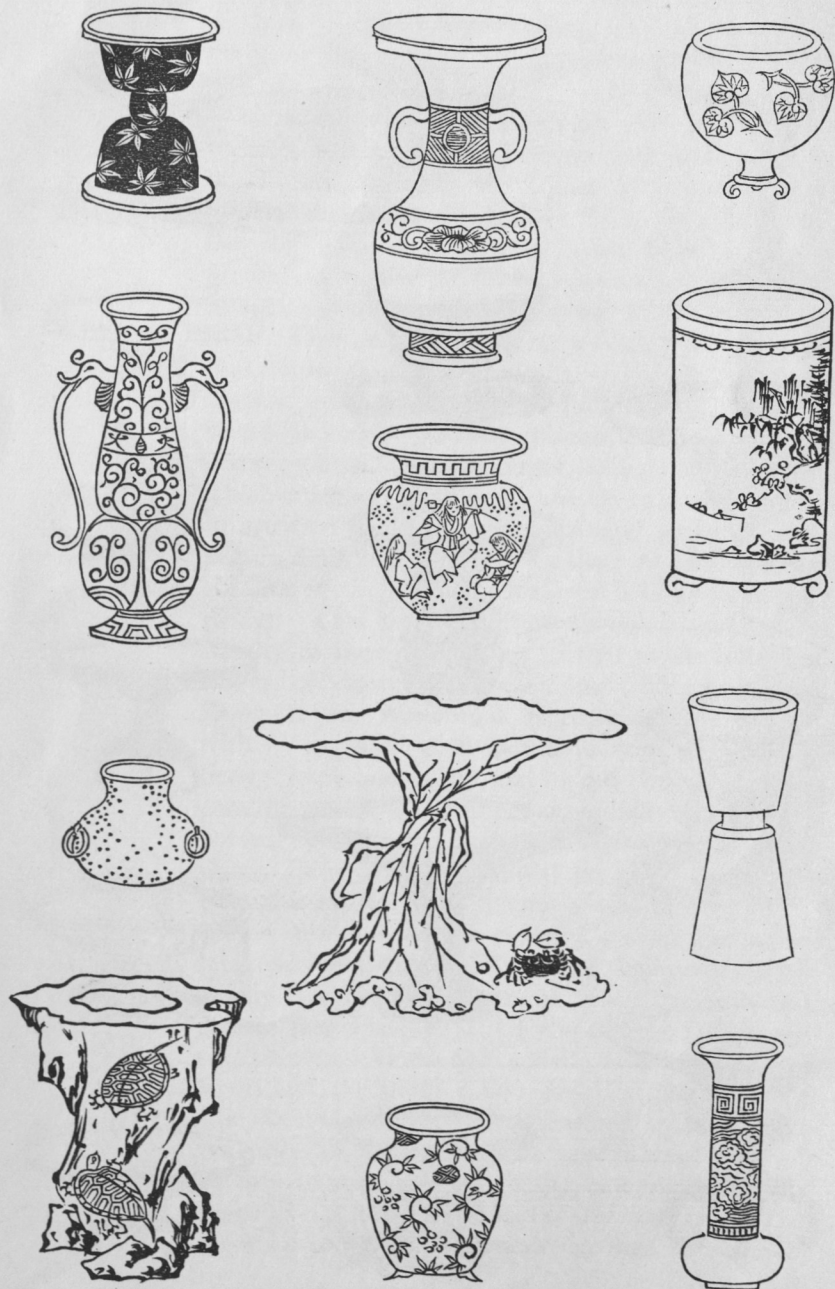
Low tub-like vessels called *Usu-bata* also came into use from quite early times, being employed chiefly for arrangements of water plants and grasses (see Plate 10). Of the *Usu-bata* there are two principal kinds one called *Suna-bachi* (Sand bowl) and the other called *Ba-darai* (Horse tub). The *Suna-bachi* is a broad shallow square vessel generally of bronze, which contains a layer of pebbles or sand, in which the extremities of the stems are placed; the shapes are various. The *Ba-darai* is a shallow circular or oval tub-shaped

PLATE 8.



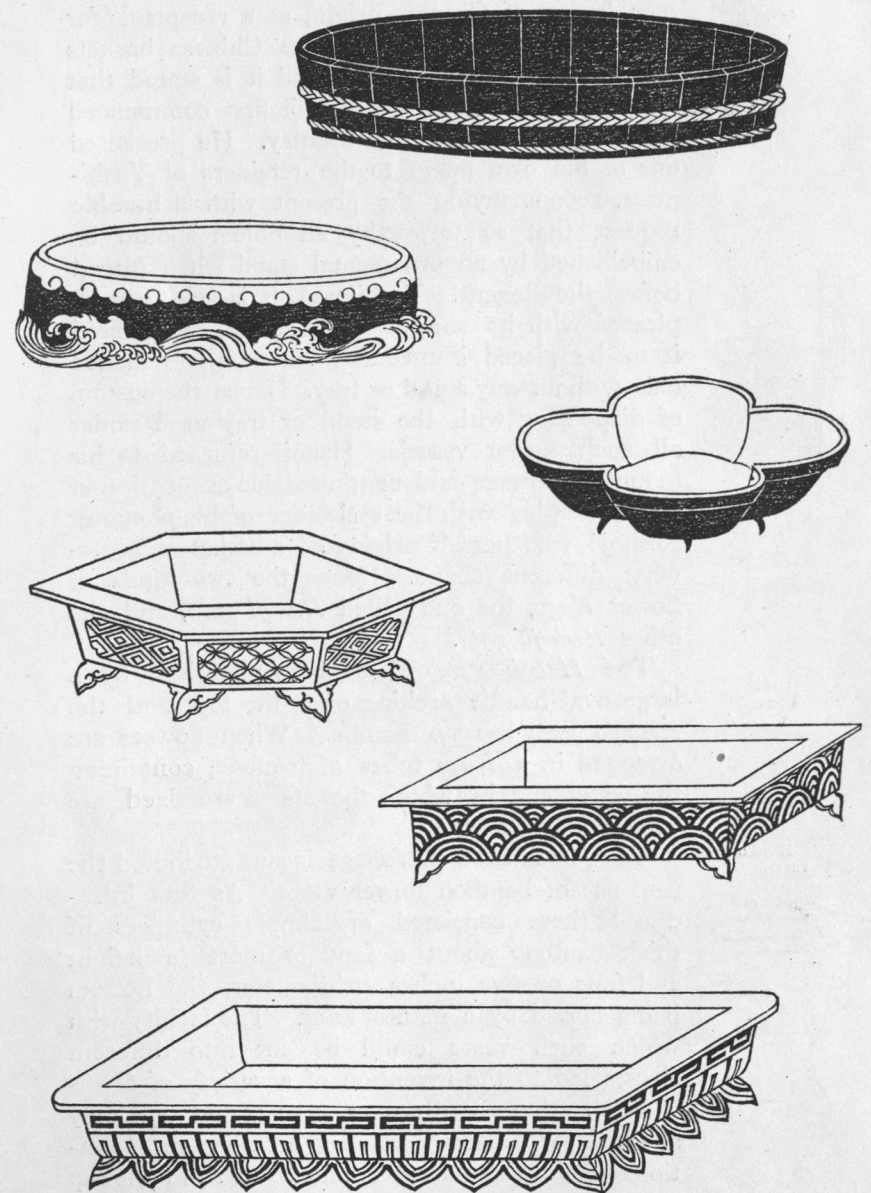
Various designs for wide mouthed bronze vases (*Hana ike*)

PLATE 9.



Miscellaneous bronze vases (*hana ike*)

PLATE 10.



Flower tubs (*Tarai*) and sand bowls (*sunabachi*)

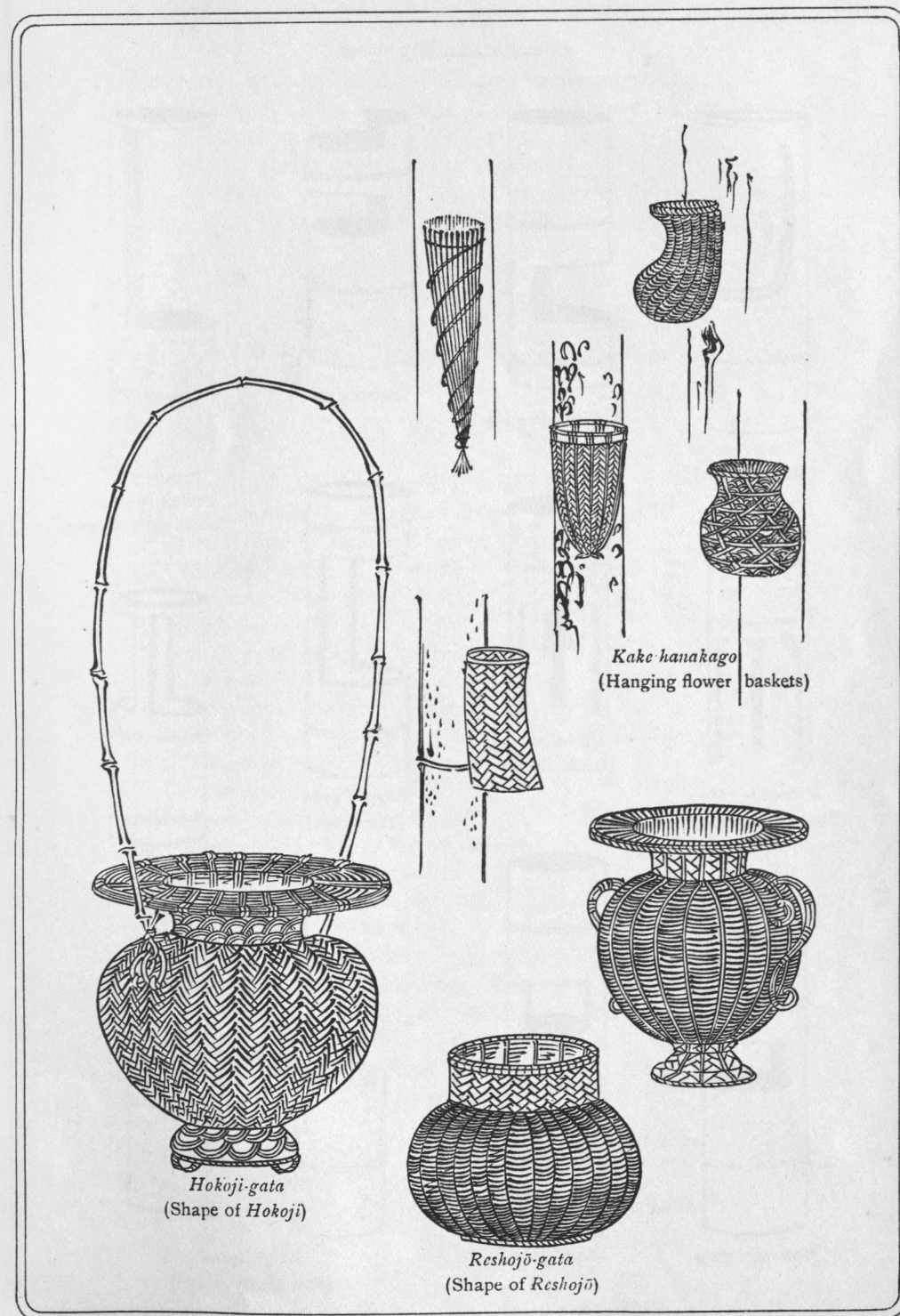
Flower baskets.

vessel used in a similar manner to the *Suna-bachi*. The famous Yoshimasa is said to have been the first to employ the *Kago*, a woven bamboo or reed basket of Chinese origin, as a receptacle for flowers (see Plate 11). These Chinese baskets were much prized in Japan and it is stated that a Chinese artizan named Hakoji first commenced their manufacture in this country. He presented one of his own make to the retainers of Yoshimasa, accompanying the present with a humble request that so unworthy an object should be embellished by an ornamental stand when placed before the Regent. Yoshimasa, it is said, was so pleased with its simple elegance that he ordered it to be placed immediately upon the polished dais without any stand or tray. Hence the custom of dispensing with the stand or tray used under all such flower vessels. Hakoji returned to his mountain cottage and continued his occupation of basket making with the assistance of his daughter Reshojō who herself originated a basket of somewhat different shape. Hence the two kinds of flower *Kago*, the one called *Hakoji gata*, and the other *Reshojō gata*.

The *Hakoji gata Kago* is characterised by a large oval handle arching over the top, and the *Reshojō gata* has no handle. When flowers are arranged in a *Kago* tubes of bamboo, containing the water and in which the stems are fixed, are concealed within.

Bamboo vases.

To Yoshimasa's patronage is also attributed the first use of bamboo flower vases. As first introduced these consisted of simple cylinders of thick bamboo about a foot or more in height and four or five inches in diameter, the bottom being closed by a natural knot. The facility with which such vases could be cut into different shapes led to the invention of a variety of forms each bearing a different name and specially adapted for different styles of arrangement. Portions of the sides were notched out from the top

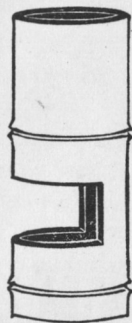


Standing and hanging flower baskets (*hana kago*)

Bamboo standing vases



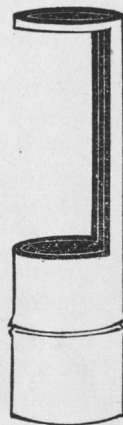
Tōrō-gata
(Mantis shape)



Fukurokuju-gata



Sairai-gata



Tsurukubi-gata
(Storks neck shape)



Mitsuashi-gata
(Three legged shape)



Hiōkei-gata
(Icicle shape)



Kawaya-gata
(File shape)



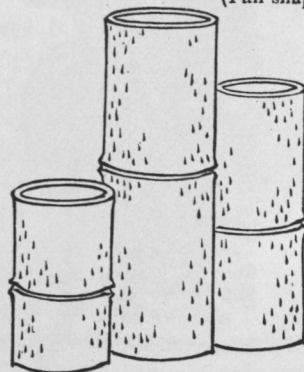
Teoke-gata
(Pail shape)



Kawatarō-gata



Seirō-gata



Rangui-gata
(Row of piles shape)

and side apertures were introduced, sometimes in several stages. The following is a list of some of the principal varieties.

- 1 *Shishi guchi gata*. Lion's mouth shape. Plate 14
- 2 *Tabi makura gata*. Travelling pillow shape.
- 3 *Fukurokuju gata*. Named after an imaginary sage renowned for his long cranium. Plate 12
- 4 *Kara mon gata*. Chinese gate shape. Plate 13
- 5 *Utai guchi gata*. *Singing mouth shape. Plate 14
- 6 *Wani guchi gata*. Shark's mouth shape.
- 7 *Gammon gata*. Goose's gate shape.
- 8 *Kawatarō gata*. *Kappa*† shape. Plate 12
- 9 *Seirō gata*. Distilling-vessel shape.
- 10 *Kawara gata*. Tile shape. Plate 12
- 11 *Ro gata*. Oar blade shape. Plate 13
- 12 *Tōrō gata*. Lantern shape.
- 13 *Ankō gata*. Ray fish shape.
- 14 *Daruma gata*. Hermit shape. Plate 14
- 15 *Noborizaru gata*. Climbing monkey shape. Plate 13
- 16 *Dai butsu gata*.
- 17 *Higashi kiri gata*.
- 18 *Enkō gata*. Monkey shape. Plate 13
- 19 *Katō guchi gata*. Cusped shape.
- 20 *Tōrō gata*. Mantis shape. Plate 12
- 21 *Go jū gata*. Five storey shape.
- 22 *Hioke gata*. Icicle shape. Plate 12
- 23 *Mitsu ashi gata*. Three legged shape. Plate 12
- 24 *Tori kago gata*. Bird cage shape.
- 25 *Te oke gata*. Hand pail shape. Plate 12
- 26 *Tegine gata*. Pestle shape.
- 27 *Usugata*. Mortar shape.
- 28 *Shakuhachi gata*. Flute shape.

* The term "singing mouth" is in common use to describe a slight slope or splay given to the top and bottom of a vertical opening like the incline given to the lips when the jaw is opened.

† A fabulous animal somewhat like a money said to inhabit lakes.

- 29 *Hashi gui gata*. Bridge pile shape.
 30 *Mio tsukushi gata*.
 31 *Tsukushi gata*.
 32 *Ni jū giri sairai gata*. Plate 14
 33 *Tsurube gata*.
 34 *Tsuru kubi gata*. Stork's neck shape.
 Plates 12 and 14
 35 *Tsurigane gata*. Bell shape.
 36 *Koma gata*. Top shape.
 37 *Tarai gata*. Tub shape.
 38 *Seirō gata*. Brothel house shape. Plate 12
 39 *Horagai gata*. Conch shell shape. Plate 14
 40 *Eboshi gata*. Ceremonial cap shape. Plate 14
 41 *Jikirō gata*. Food box shape.
 42 *Taki nobori riō gata*. Cascade-ascending-dragon-shape. Plate 14

The invention of most of the above is attributed to different *Chajin*. In some cases the names used are very suggestive of the shapes, in other cases the appropriateness of the nomenclature is difficult to recognise. We shall make special mention of some of the principal kinds most commonly in use.

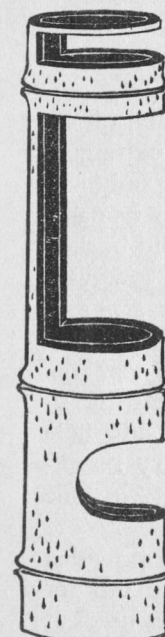
Shishi guchi gata No. 1. The inventor of this was Hogen sai Rikiu of the school of Senge no Sensō. This vase varies from ten inches to fifteen inches in height and from four to five inches in diameter, and derives its name of lion's mouth from a large square opening four inches deep cut out of the side near the top. The top of the cylinder is closed by a bamboo knot, and there is a small nail hole at the back opposite to the mouth for hanging the vase to a pillar by.

Rikiu is also said to have introduced the *Nijū giri hanaike* a tall bamboo vase having two side holes one above the other besides being open at the top. The holes as well as the top are used for placing flowers in.

The *Tsurube gata hanaike* invented by Furuda Oribe no Kami is a tall cylinder of bamboo with its top closed and a great slice taken out of the

PLATE 13.

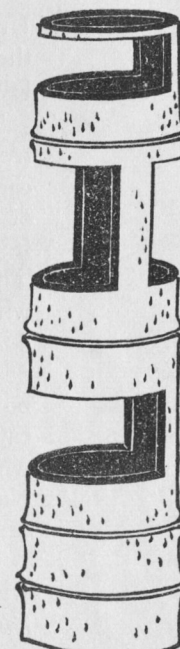
Bamboo standing vases.



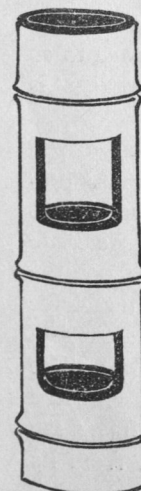
Enkō-gata
(Ape shape)



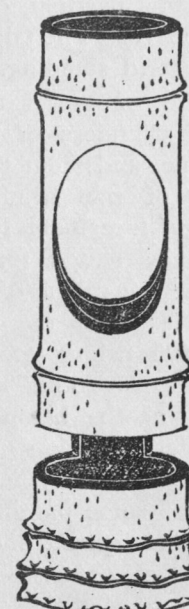
Nobori-zaru-gata
(Climbing monkey shape)



San-jū-gata
(Three staged shape)



Ro-gata (Oar blade shape)



Kara-mon-gata
(Chinese gate shape)



Teoke-gata
(Pail shape)

side forming a deep lateral mouth for flowers.

The *Tsurukubi gata hanaike* invented by Oda Urakusai is very similar to the former excepting the shape of the side cutting, the upper and lower extremities of which are rounded off.

The *Oke gata hanaike*, invented by Sōhō, differs from the two former, in that the side cutting is carried right through to the top, leaving only half of the upper knot remaining. It has, as its name implies, a resemblance to a Japanese hand bucket. The *Tabimakura gata hanaike* is a very low vase with a narrow deep side slit. The *Kara mon gata hanaike* is a tall vase with one long oval side hole near the top and a deep horizontal slit near the bottom. The *Fukurokuju gata hanaike* is so called from the low position of the side hole which gives the upper part an imaginary resemblance to the long cranium of the *Fukurokuju*, one of the seven gods of fortune.

Many of the above bamboo vases are provided with a small hole on one side near the top for hanging purposes. Such vases can be used at will either in this position, or standing upon the floor of the alcove. The tall ones with open tops are invariably used standing.

Another kind of vessel consists of three or more bamboo cylinders of different heights attached in a line, and from the resemblance to an irregular row of pile heads this receptacle is called *Rangui* (see Plate 12).

Vases specially suited for hanging to a peg against a pillar are called *Kake banaike*. As previously stated some of the lower bamboo vases mentioned above belong to this class (see Plate 14). There are also other kinds made from the irregular root of the bamboo of various shape and named after their supposed resemblance to a conch shell, a cap, a Japanese top, &c. The native names of some of these are given in the above list. Other quaint and irregular forms are used, such as the *Tako tsubo*—so called from its

Vessels for hanging by hooks.

Hanging vases of Bamboo.

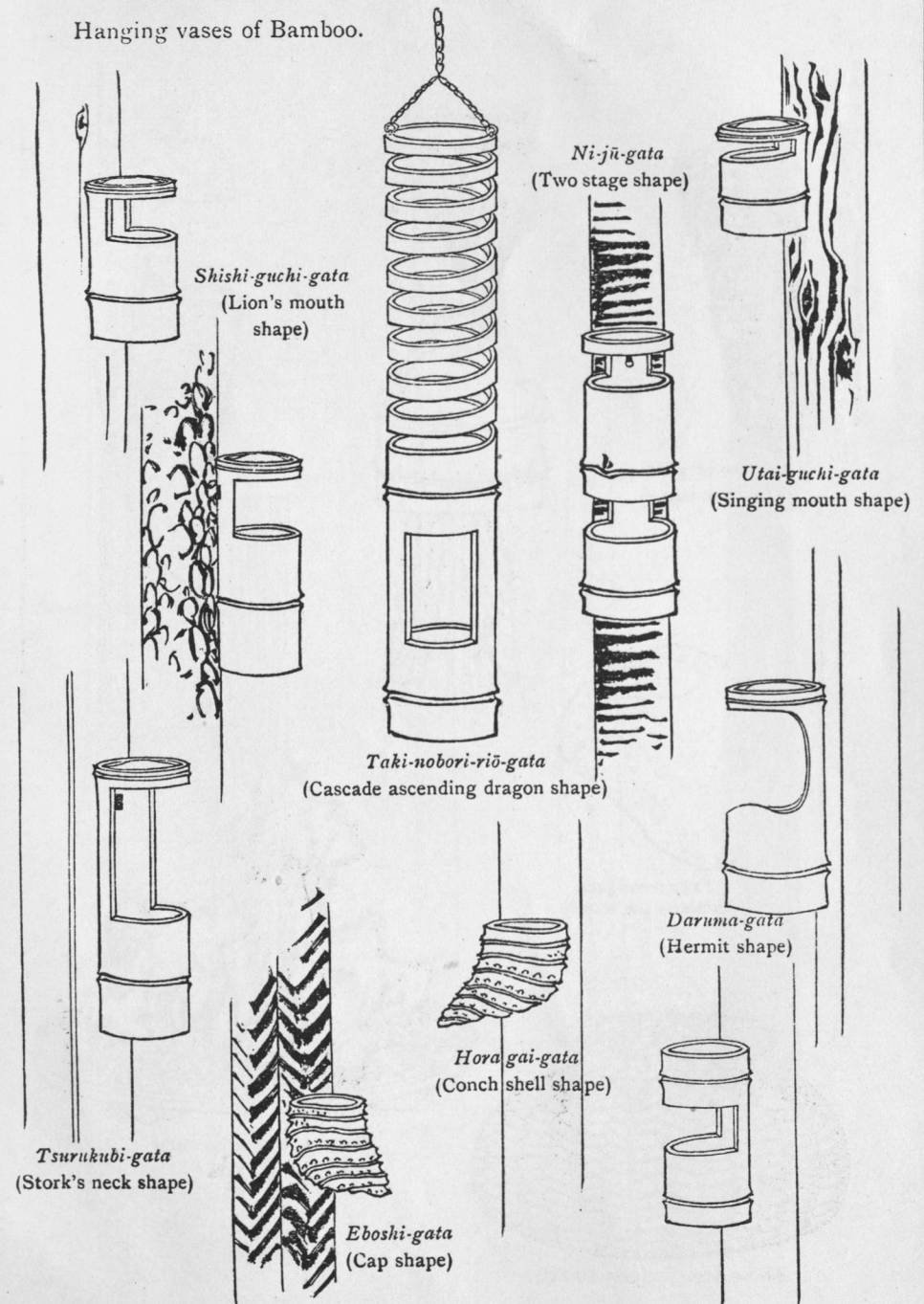
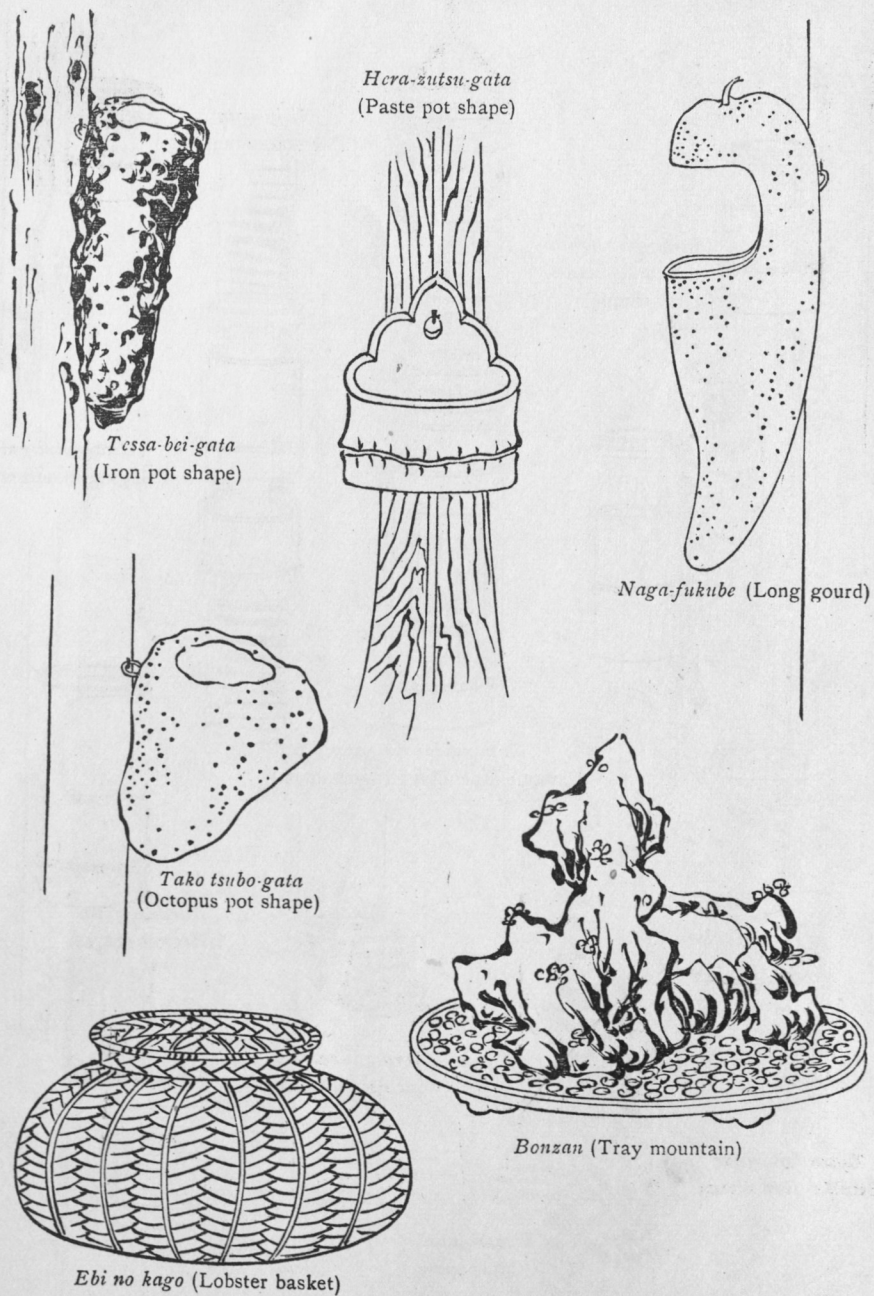
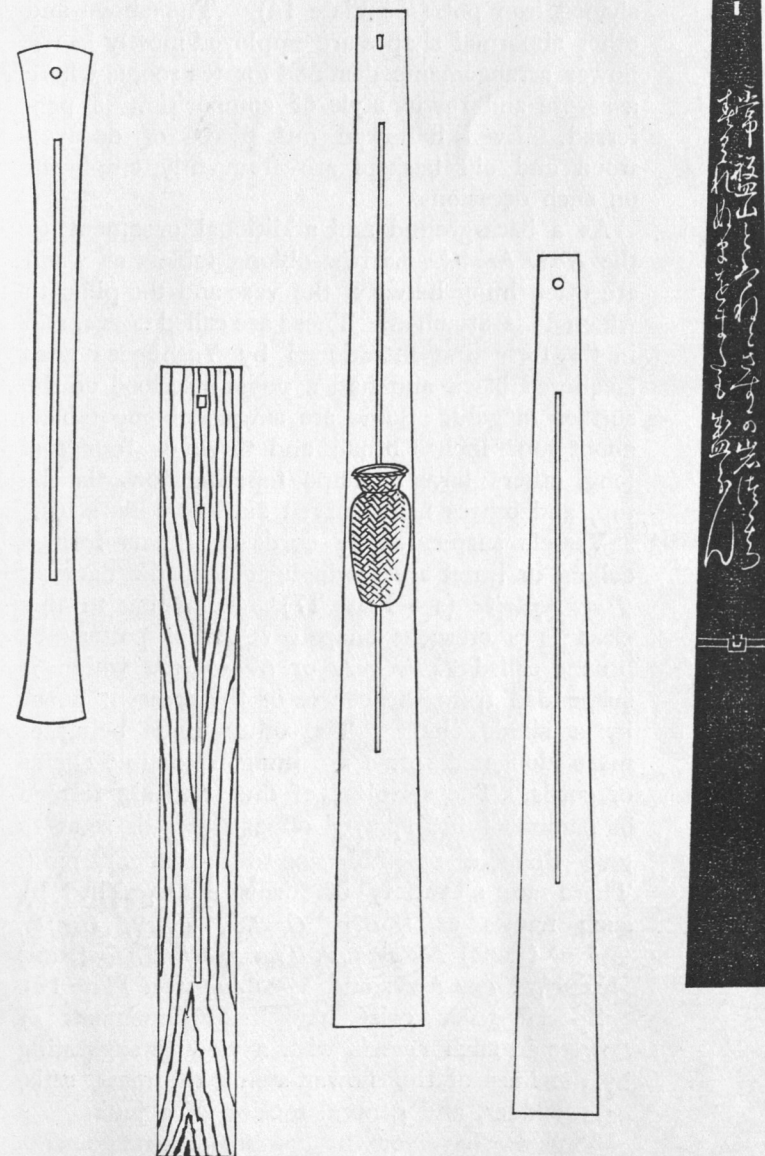


PLATE 15.



Miscellaneous flower receptacles.

PLATE 16.



Pillar Tablets for hanging behind flower vessels.

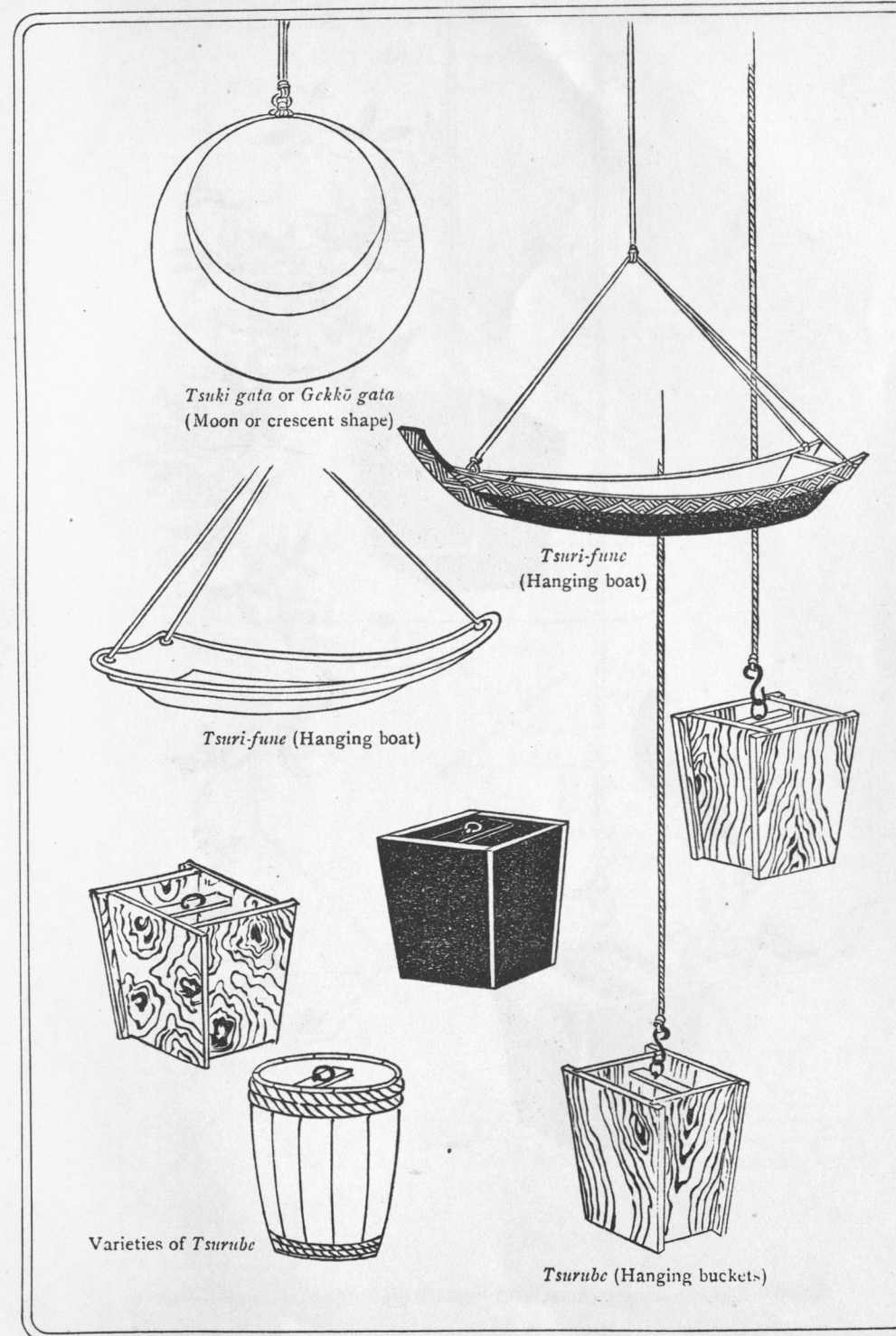
resemblance to a coarse earthenware pot employed by fishermen for holding the octopus; the *Hiyōtan* or gourd; and the *Tessa bei* a rough irregularly shaped iron pot (see Plate 14). The above and other abnormal shapes are employed mostly in the flower arrangements destined for tea rooms where a severe and rustic style of composition is preferred. Even hollowed out pieces of decayed wood and old baskets are frequently employed on such occasions.

Pillar tablets. As a back-ground and additional ornament to the *Kake banaike*, narrow oblong tablets of wood are often hung between the vase and the pillar to which it is attached. These are called *Suika*, and in the form first introduced by Yoshimasa were lacquered black and had a poem inscribed on the surface in gold. Some are simple oblong tablets about four inches broad and three or four feet long, others have a shape tapering towards the top, and others have curved sides (see Plate 16).

Suspended vessels. Vessels suspended by cords or chains from a ceiling or lintel are distinguished by the name of *Tsuri banaike* (see Plate 17). Belonging to this class is a crescent shaped vessel of pottery or bronze called *Tsuki gata* or *Gekkō gata* which is suspended from the centre of the crescent horns by a single chain. The other kinds being of more elongated forms are hung by double chains or cords. The simplest of this kind are formed of bamboo tubes splayed off at the ends so as to give them a resemblance to a boat or punt. There are a variety of forms distinguished by such names as *Wasen*, *Ozutsu*, *Tōsen*, *Higaki*, *Tabune* (Punt) *Natamame*, *Tsutsunori*, *Ikada* (Raft) *Akatori*, *Kutsu bune*, and *Yoko bune* (see Plate 19).

Special rules exist for the arrangement of flowers in such vessels with a view to suggesting by the lines of the flower stems the mast, sails, oars, rudder, and general motion of a junk.

Thus we have for the combined arrangements of vessel and flowers the following distinguishing



Suspended vases (*Tsuri-hanaike*)

PLATE 18.

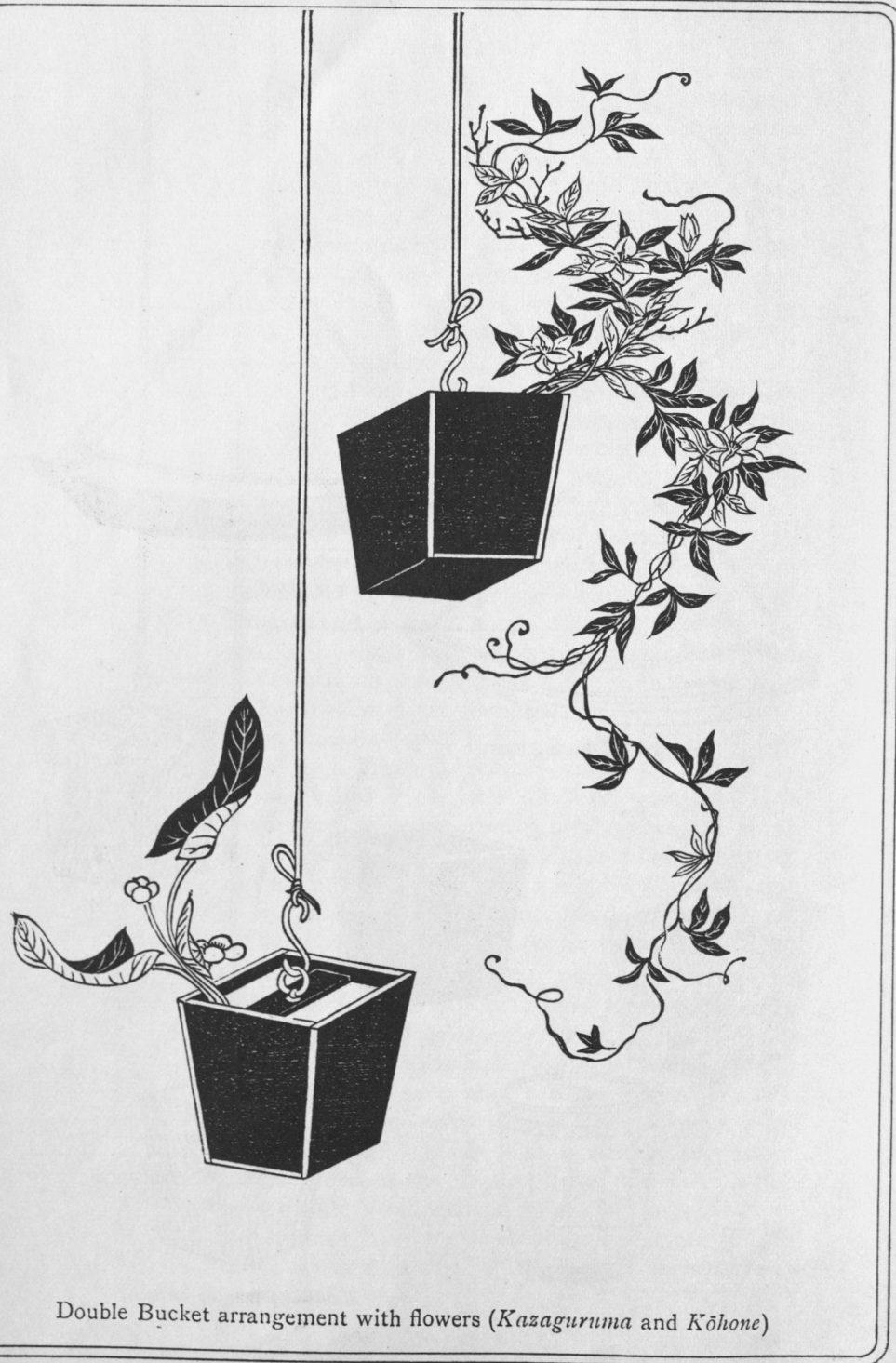
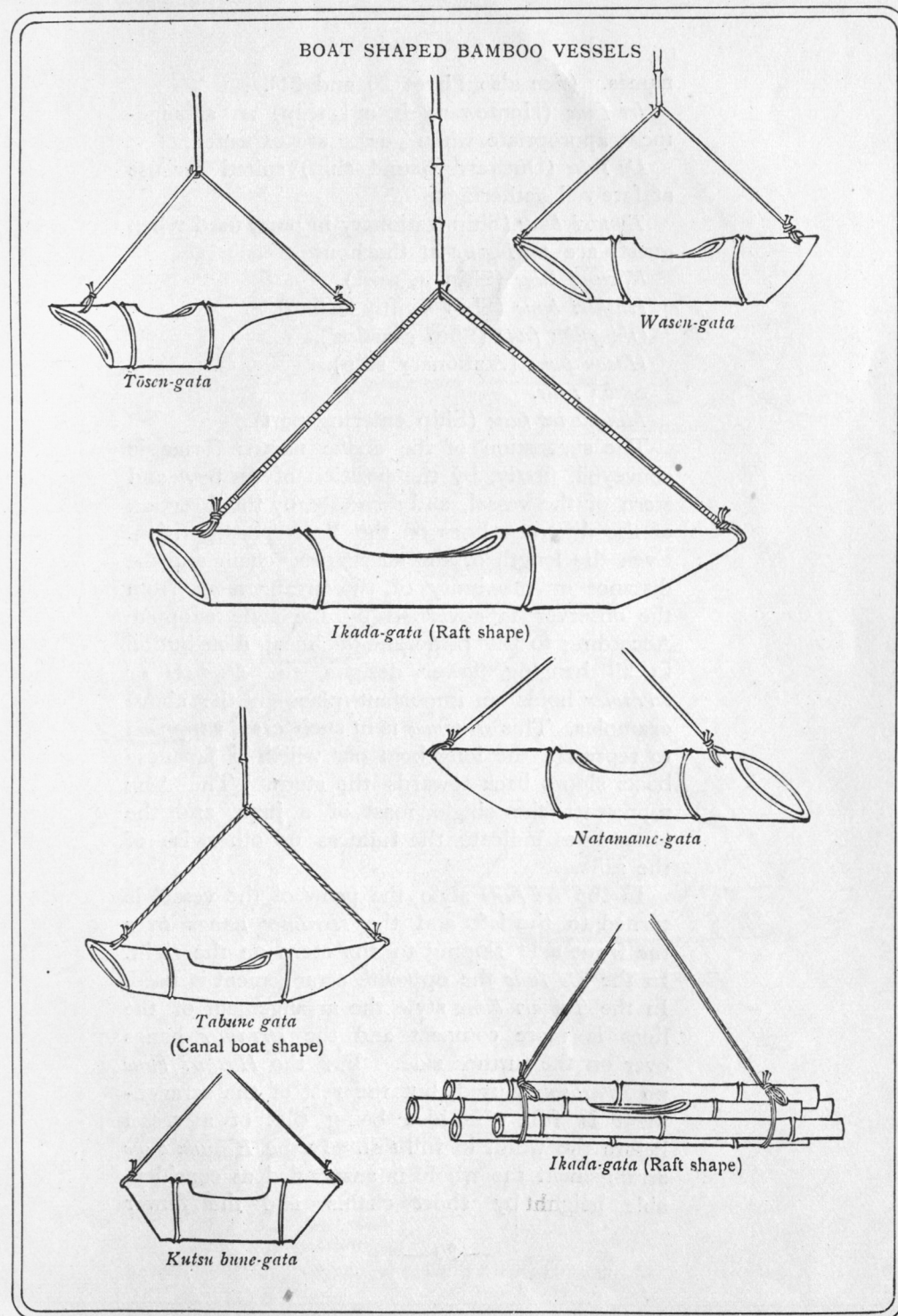


PLATE 19.



names. (See also Plates 20 and 21).

Iri fune (Homeward bound ship) an arrangement appropriate when guests are expected.

De fune (Outward bound ship) suited for use at farewell gatherings.

Tomari bune (Ship stationary in port) used when guests are *putting up* at the house.

Kasumi bune (Ship in mist).

Hashiri bune (Ship swiftly sailing).

Okī yuku fune (Ship coasting).

Hason bune (Stationary ship).

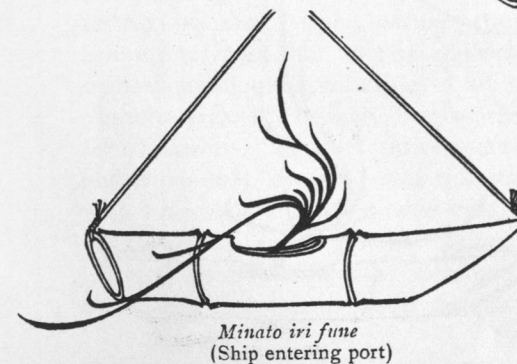
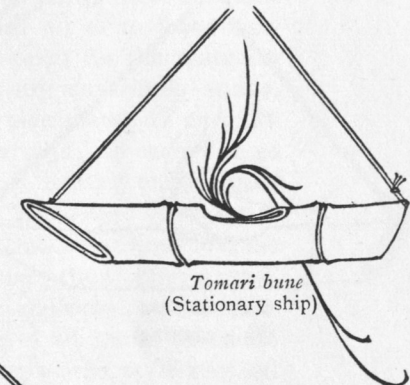
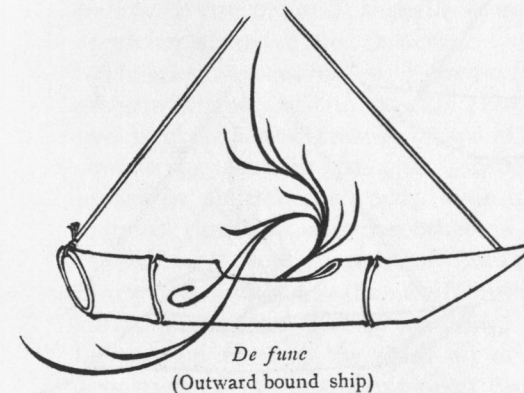
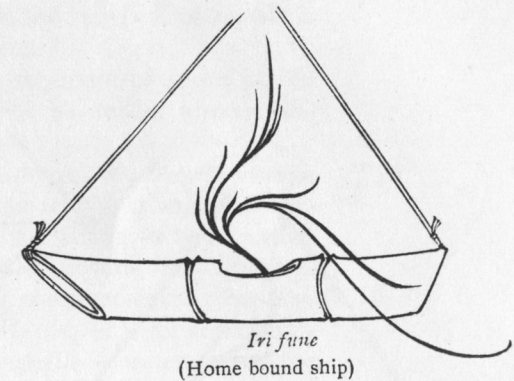
Shiba fune.

Minato iri fune (Ship entering port).

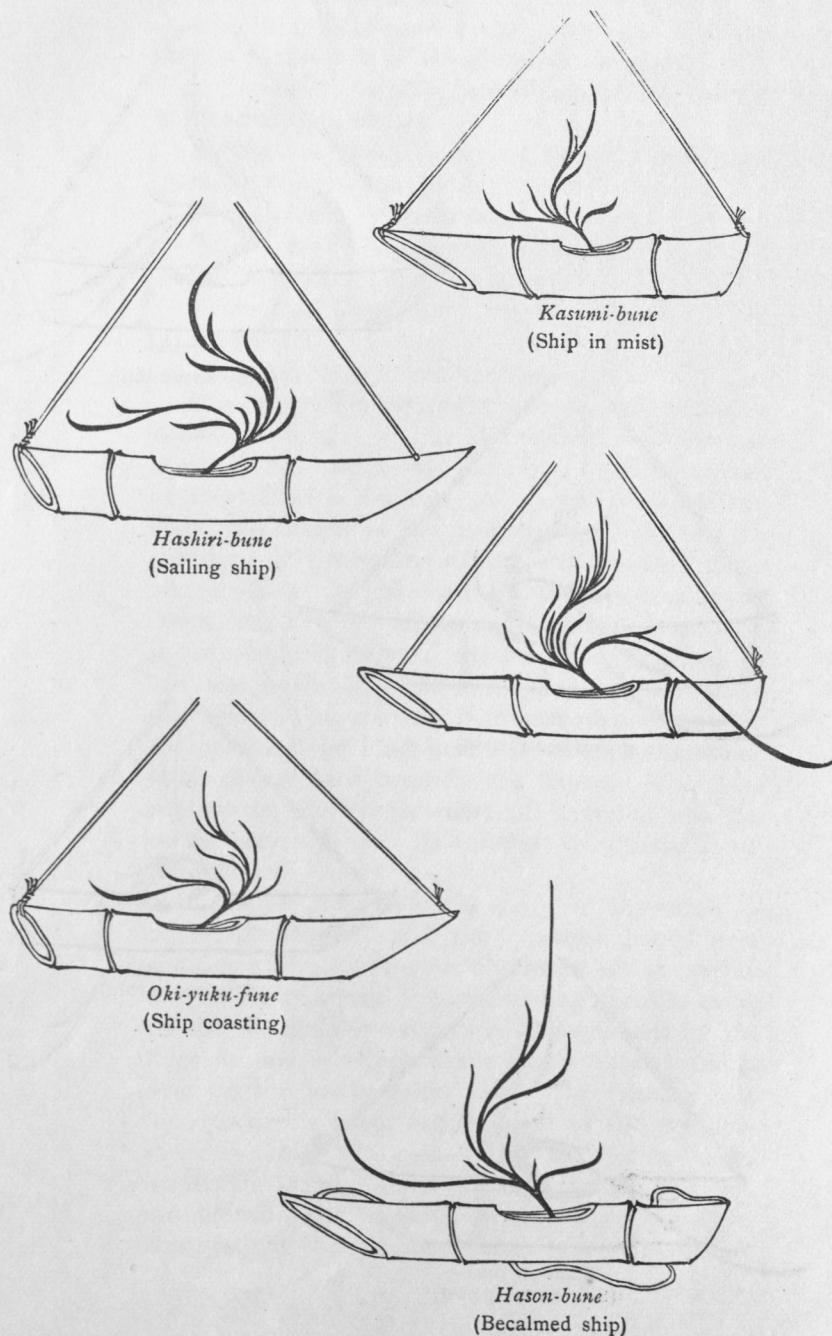
The suggestion of the above named forms is conveyed, firstly, by the position of the bow and stern of the vessel, and secondly, by the direction of the different lines of the flower composition. Even the length of the suspending chain and the distance or proximity of the arrangement from the observer is governed by the style adopted. According to the principle of lineal distribution in all hanging flower designs, the *Nagashi* or *streamer* holds an important place in the above examples. This *streamer* is in such cases supposed to represent the long bent oar which in Japanese boats slopes back towards the stern. The *Shin* represents the single mast of a junk, and the other lines indicate the fullness or otherwise of the sails.

In the *Iri fune* style the prow of the vessel is turned to the left and the *streamer* hangs over the front side sloping to the stern on the right. In the *De fune* the opposite arrangement is used. In the *Tomari bune* style the arrangement of the lines is more compact and the *streamer* hangs over on the further side. For the *Hashiri bune* no *streamer* is used, but the rest of the arrangement is full, the idea being that of a vessel before the wind, in full sail. In the *Kasumi bune* arrangement the whole is suspended at considerable height by short chains, and the flower

Boat shaped vessels with flowers



Boat shaped vessels with floweres



arrangement is small with short lines and no streamer; the idea intended to be conveyed is distance and indistinctness.

The differences of arrangement of some of the other styles are so slight as to be almost unrecognizable.

To return to the subject of flower vessels which we are now considering, there are also bronze *Tsuri banaike* in the shape of boats called *Tsuri fune* (see Plate 17). Another form of hanging receptacle is made of a row of narrow bamboo tubes connected in a raft-shaped form sufficiently hollowed out to hold a shallow water basin for receiving stems of the flowers.

Bronze boat shaped vessels.

Hanging vessels called *Tsurube* (well buckets) are sometimes used in pairs. These consist of two bucket-shaped vessels of wood or porcelain, square or circular in plan, suspended over a pulley by a thick silk cord. One of the buckets rests on the floor and the other is suspended in the air. A similar pair of buckets are sometimes used without the well pulley and rope arrangement, but placed standing, one balanced on the top edge of the other so as to leave only a portion of the lower one open for the insertion of flowers. Such buckets are invariably square in plan to ensure stability (see Plates 17 and 18).

Well bucket-shaped vessels.

All standing flower vases with the exception of the *Kago* are placed upon a flat tray of polished or lacquered wood called the *Hana bon*, interposed between the vessel and the floor of the recess or shelf upon when they are placed. Sometimes this flat tray is replaced by an ornamental stand or small table. Of these there are numerous fancy designs, but as the style adopted is irrespective of the flower arrangement, and governed only by taste and a suitable proportion with reference to the flower vase, the subject is not included in the present paper.

In the case of flower vessels themselves the form and character of their design and decoration

Harmony between flowers and the kind of vessel em-

ployed.

is carefully selected with reference to the nature of the flower composition. As an illustration of the importance attached to a judicious combination of flower and vase may be given the following artistic virtues, said to have been pointed out by Yoshimasa in particular designs.

Yūgen-tei. Character of quiet simplicity, expressed by Rushes and Iris in a double staged bamboo vase.

Chōkō-tei. Character of aspiration. Expressed by a vessel of decayed timber containing a twining creeper.

Yūshin-tei. Character of affectionate attachment. Expressed by a bronze *Suna bachi* containing a Pine branch entwined by a Wistaria.

Uraraka-tei. Character of serenity. Expressed by a hanging boat-shaped vessel of bronze containing white Chrysanthemums, supposed to suggest a loaded ship stationary in port.

Kotoshikarubeki-tei. Character of severity. Expressed by the use of Suzuki (*Eularia Japonica*) and *Ominaeshi* (*Patrinia scabiosæfolia*) arranged in a small bronze vase called *Nozame*.

Omoshiroki-tei. Character of quaintness. Expressed by a hanging gourd-shaped vessel containing small Chrysanthemums.

Tsuyayaka-tei. Character of clearness. Expressed by the use of Hagi (*Lespedeza*) flowers placed in a bronze vase which is engraved with a design of wild geese flying across the full moon.

Miyō-tei. Character of chastity. Expressed by a Maple branch placed in a bronze vase engraved with the design of falling rain.

Hitofushi aru-tei. Character of security. Expressed by some water plant placed in a bronze vase engraved with a spider's web design.

Iki-tei. Character of veneration. Expressed by a Pine or other evergreen placed in a bronze vase engraved with a stork. (The stork and pine are both associated with the idea of a venerable old age).

The above are fancy combinations serving as examples of harmony of character between flower arrangement and vessel. The general principle of suiting one to the other must never be lost sight of; receptacles, however rare and valuable they may be, if intended for other uses must not be employed as flower vases. This rule is sometimes apparently violated for we find such forms as *Ba darai* (Horse tub), and *Tsurube* (Well bucket) used; such names however refer to the suggested form and not to the actual use or original purpose of such vessels. In the *Naga ire* or rustic style of flower arrangements used in the Tea ceremonial curious vessels of all kinds are pressed into use (see Plate 15).

A few general directions are laid down as to the special kind of receptacle suited to particular flowers.

For larger flowers of full blossom, like the *Botan* (Peony), the *Kago* or Chinese basket is preferred.

For a water plant a low large mouthed vessel is best suited. For the *Suisen* (Narcissus) a tub shaped vessel is chosen. And for the *Fuji* (Wistaria), *Hagi* (*Lespedeza*), and *Yamabuki* (*Kerria Japonica*), some kind of hanging vase is best.

The following special rules are given as to the method of arrangement to be adopted in certain vessels.

Kake bana ike sashikata. [Arrangement for hanging (hooked) vases]. The flower composition should be suggestive of vegetation hanging over a cliff or precipice.

Shishi guchi sashikata. (Arrangement for bamboo vase with side opening, called lion's mouth). The composition in such a vase must be placed sideways and none of the branches must touch the edge of the mouth.

Ichī jū giri sashikata. (Arrangement for one-stage-opening bamboo vase). This kind of vase must not be hung up, and the arrangement of

flowers is made to cross one edge of the opening.

Ni jū giri sashikata. [Arrangement for bamboo vase of two side openings (two storied)]. In such a vase the upper opening should have the branch of a *tree* and the lower some *plant*.*

Tsurube sashikata. (Arrangement for well buckets). The upper vessel should have a *tree* and the lower one a *plant*.

Rangui sashikata. (Arrangement for row-of-piles vases). The highest vessel should have a *land plant* and the lowest vessel a *water plant*.

Hashi gui sashikata. (Arrangement for bridge post vases). This kind of vase is roughly cylindrical, open at the top, and with a square hole in the side. The top opening should have a thick stump or heavy arrangement of tree branches, and the side hole some simple plant quietly arranged.

Kago sashikata. (Arrangement for flower basket). That kind of flower basket which has a handle is placed standing, but the handleless ones are hung up. In the former the flower arrangement must be kept within the line of the handle, in the latter the *Kake baraike* arrangement is followed.

Suna bachi sashikata. (Arrangement for sand basin). In such receptacles if a *tree* is used it must be "supported" by a *plant* of some kind. Plants alone may be used but the composition must be full and strong.

Ba darai sashikata. (Arrangement for "horse tub" vessel). For such vessels *tree* branches are prohibited. *Plants* should be used of one or two kinds. In arranging plants in the *Ba darai* and *Suna bachi* there are two styles of composition, one called *Gio dō* (Fish travelling), when the plants are arranged side by side, and the other called *Gio yū* (Fish sporting) in which the plants are arranged one lower than the other. By a curious fancy an analogy is drawn between the relative position of

* The distinction between tree branches, whether blossom bearing or otherwise, technically called *ki*, and plants which are called *kusa* is very strictly kept.

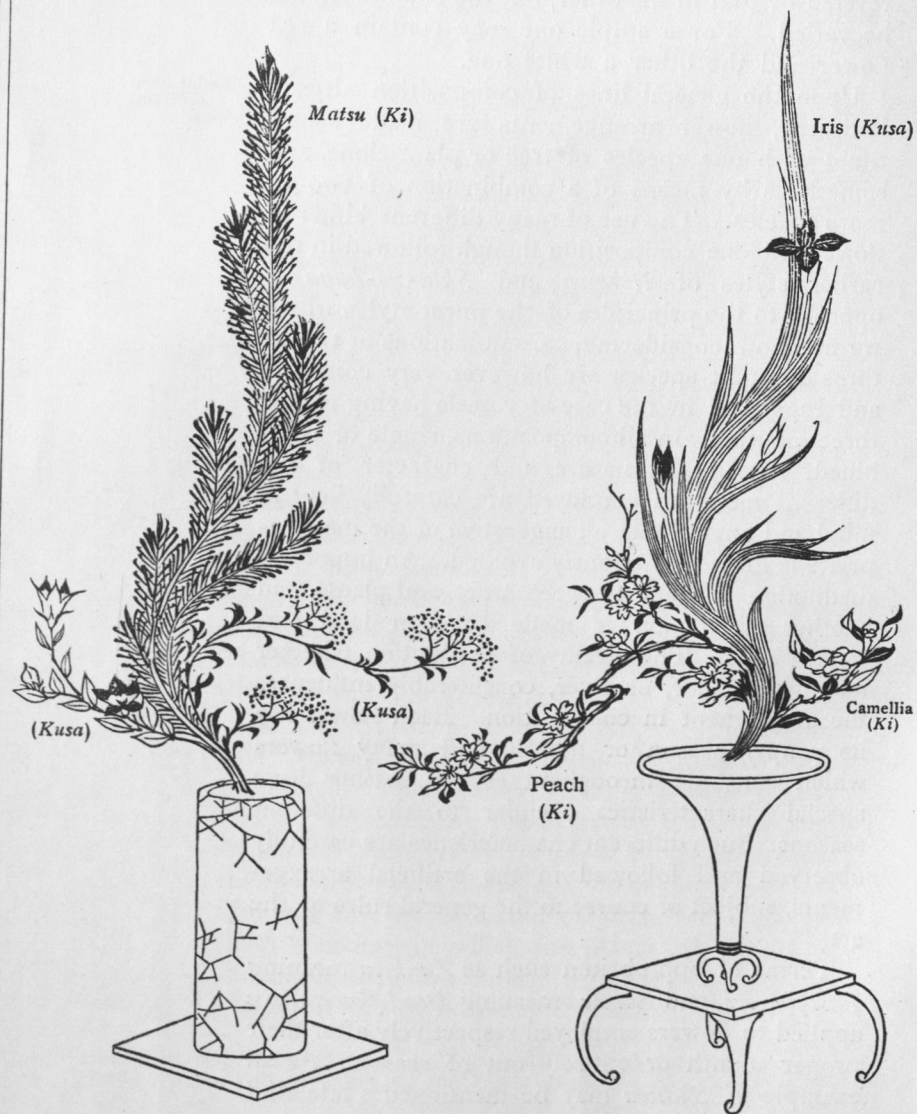
the plants in such water vessels and the relative position of fish swimming in a lake.

Tsui hei sashikata. (Arrangement for a pair of similar vessels). When a pair of vessels are used the flower arrangement in one should be nearly the reverse of that in the other, but the colours should be varied. For example one may contain a red flower and the other a white one.

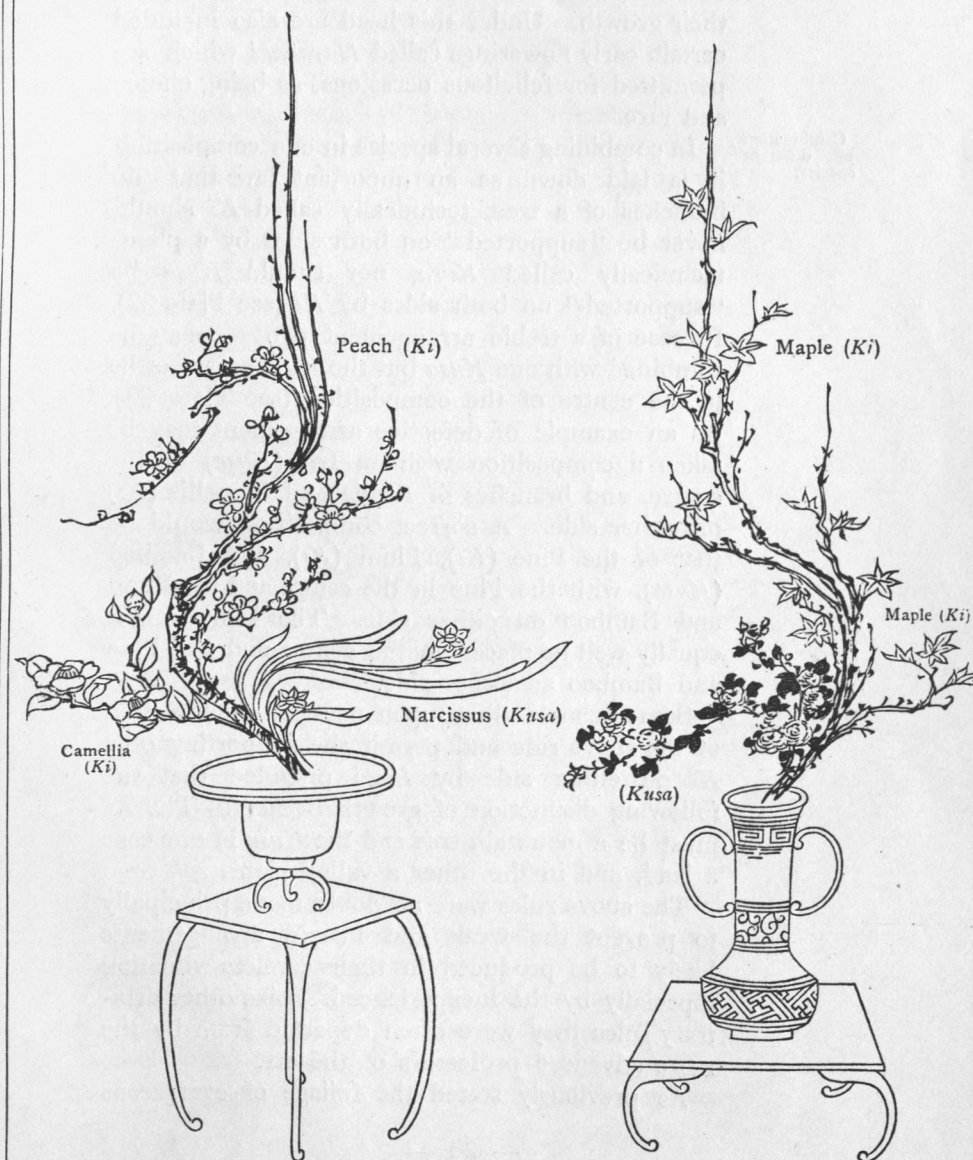
Upon the general lines of composition already indicated, flower arrangements are made sometimes with one species of *tree* or *plant* alone, and sometimes by means of a combination of two or more species. The use of many different kinds of flowers in one composition though followed in the earlier styles of *Rikkwa* and *Shin-no-hana* is opposed to the principles of the purer styles which we are now considering. Combinations of two or three different species are however very common, and especially in the case of vessels having two or three mouths. In all compositions, single or combined, the special nature and character of the different materials employed are carefully kept in mind and anything at all suggestive of the inappropriate is most scrupulously avoided. An important distinction is made between trees and plants, and another distinction is made between land and water plants. The locality of production whether mountain, moor, or river, considerably influences the arrangement in composition. Each flower has its proper season or month, and many flowers which continue throughout several seasons have special characteristics peculiar to the different seasons. Such different characteristics are carefully observed and followed in the artificial arrangements, subject of course to the general rules of the art.

Combination
of different
flowers.

Terms of opprobrium such as *Zankwa* meaning *Past flowers*, and *Shikwa* meaning *Dead flowers*, are applied to flowers employed respectively after their proper month or entirely out of season. As an example of *Shikwa* may be mentioned a late kind



Improper combination of species (*Ki-basami* and *Kusa-basami*)



Proper combination of species.

of *Momo* (Peach) which blooms in the summer, the Peach blossom being specially a flower of the spring time.

In contradistinction to the above, the term *Shōkwa* meaning *Living flowers* is applied to those flowers which are used in the natural season of their growth. Under this head are also included certain early flowerings called *Hayazaki* which are permitted for felicitous occasions, as being choice and rare.

Combination
of different
species.

In combining several species in one composition it is laid down as an important law that the branches of a tree, technically called *Ki* should never be "supported" on both sides by a plant, technically called *Kusa*, nor should *Kusa* be "supported" on both sides by *Ki* (see Plate 22). In case of a treble arrangement two *Ki* may be combined with one *Kusa* but the *Kusa* must not be in the centre of the composition (see Plate 23). As an example of defective arrangement may be taken a composition with an Iris (*Kusa*) in the centre, and branches of Azalia and Camellia (*Ki*) on either side. A correct composition would be that of the Pine (*Ki*), Plum (*Ki*), and Bamboo (*Kusa*), with the Pine in the centre and the Plum and Bamboo on either side. The Plum might equally well be placed in the centre and the Pine and Bamboo on either side.

Some schools allow upon occasion the violation of the above rule and permit the supporting of a *Ki* on either side by *Kusa* provided that the following distinction of growth be kept.—The *Ki* must be a mountain tree and the *Kusa* in one case a land, and in the other a valley plant.

The above rules were no doubt made principally to prevent the weak and insipid arrangements likely to be produced in their careless violation especially by the inexperienced. Like other arbitrary rules they were often departed from by the more advanced professors of the art.

As previously stated the foliage of evergreens

and other trees and plants is much used in *floral* composition, the arrangement often being without a single blossom. It is laid down however as a general rule that no flower-bearing plant is to be used with leaves only, nor must plants or trees which bear leaves at blossom time be used with flowers only. The following are exceptions to this rule. The large leaved Chinese orchid called *Ran* has a flower, but it is very insignificant, and springs from the soil: this plant is therefore treated as a flowerless one. The *Shaga* (Iris Japonica) is sometimes used for its leaves only during the season before the flower appears, it is then called the *Kōchōke*. The Summer *Suisen* (Narcissus) sometimes called by the fancy name of *Kintō sō* (Golden pillar plant) produces its leaves in February which decay in May, the flowers appearing in July and August. If used during the flowering season the leaves, which are at this time withered, may be discarded.

All flower compositions must partake as much as possible of the character of the season in which they are used. Spring arrangements should be simple and powerful in line and feeling, like the growth of young and early vegetation. Summer arrangements must be full and spreading, while autumn arrangements should be spare and lean, and those of winter withered and dreary.

It has been a common fancy of the Japanese to apply distinctions of sex to inanimate nature. In landscape and also in landscape gardening they distinguish between male and female waterfalls, male and female rocks and stones, as well as male and female plants and trees. The distinction is not so much one of individual form as of forms in combination or contrast, considered as male and female with respect to one another. Thus the main torrent of a waterfall receives the name *O daki* (male cascade) and a lower fall in proximity will be called *Me daki* (female cascade). In the same manner rocks used singly in gardening have

Idea of sex
in flower com-
positions.

no sex, but with stones of different character placed side by side one will be called *O ishi* (male stone), and the other *Me ishi* (female stone). Such fancies, apart from their poetical interest, are of great value in the arts of design, as their observance helps to produce that harmony of well balanced contrasts which should pervade all compositions.

In the Flower Art the same distinction of sex is applied in several ways both to leaves and flowers.

Sex in leaves.

The contrast between the front and back of a large leaf, which is principally a contrast of colour, is always observed, and the front is technically regarded as male and the back as female. The object is to present both surfaces of important leaves in well balanced masses, and especially is this necessary in the case of such plants as the *Kakitsubata* (Iris), *Hasu* (Lotus), *Kōhōne* (Nuphar Japonica), and *Omoto* (Rhodea Japonica) having large and imposing leaf surfaces which play an important part in the compositions. A considerable part of the art of arranging such plants consists in twisting and turning the leaves so that their front and back surfaces are alternately displayed.

Sex in flowers.

The idea of sex is also applied to the form of flowers. Buds are regarded as female, full flowers as male, but overblown blossoms again are classed as female. In fact the time of full vigour receives the male, and the periods of young or later weakness the female character. Rules based upon these apparently capricious distinctions help towards producing that fresh variety which is one of the charms of Japanese flower compositions. Buds and blossoms must be "wedded" in graceful combinations, strong colours too must be divided by other softer colours. As with leaves so with flowers, in any individual flower the front is male and the back is female.

Rank in flowers according to colour.

The colours of flowers have both respective rank and sex. The idea of respective rank is applied

principally to coloured flowers of the same species. In most cases the white flower of every species takes highest rank, but there are exceptions to this. Among Chrysanthemums the yellow kind ranks first, of Peach blossoms the pale pink, of the *Yama-buki* (*Kerria Japonica*) yellow (although a white species exists), of the Iris purple, of the Camellia red, of the Wistaria pale purple in preference to white, of the Tree-Peony red, of the *Kikiyō* (*Platycodon Grandiflora*) light purple, of the *Shakuyaku* (*Peonia Albiflora*) light red, of the Valerian yellow, of the Lespedeza red, of the Convolvulus dark blue, and of the Cherry-blossom pale pink, take respectively first rank.

Among colours Red, Purple, Pink and variegated colours are male, and Blue, Yellow and White are female. Colours which do not harmonize are separated by green leaves or white flowers. Among leaf colours a rich deep green ranks first.

The idea of sex is even applied to the direction of the branches in a flower composition. The right hand of the arrangement is East, left is West, front is South, and back is North. The East and South directions are regarded as male, and West and North as female. A stem on the left side of a composition turned to the front or back to the right is said to have male character, whilst a stem on the right bent back to the left or to the further side is said to have female character.

We here give a list of the principal flowers employed in Japanese floral compositions arranged according to their particular months. It must be remembered however that according to the old calendar the commencement of the first month, which was at the same time the beginning of Spring (Haru), was thirty days later than the present first of January. The change of the calendar has therefore rendered it impossible to conform strictly at the present day to all the rules laid down for the selection of flowers for special occasions. Such of the old fête days as are

observed being pushed on by one month in time, the flowers originally fixed as appropriate for their celebration are often late in season. The following lists are given according to the old calendar.—

FLOWERS ACCORDING TO THEIR MONTHS

(OLD CALENDAR)

1st MONTH (PRESENT FEBRUARY)

<i>Japanese Name.</i>	<i>Botanical Name.</i>	<i>English popular Name.</i>
*Fukuju-sō	Adonis Amurensis	
§Suisen	Narcissus Tazetta	Narcissus
*Uguisu-sō	Lithospermum Zollingeri, D. C.	
*Hakubai	Prunus mume	White Plum
§Yanagi	Salix	Willow
*Geishunkwa	Jasminum Sieboldianum	
§Kan-giku	Pyrethrum sinense	Winter Chrysanthemum
*Yabu-kōji	Ardisia Japonica	
*Kwachō-sō		
*Rengiō	Forsythia suspensa	
Tsubaki	Camellia Japonica	Camellia
*Murozaki-Momo		Hot-house Peach
*Ōbai	Jasminum Sieboldianum	
*Kinsenkwa	Calendula officinalis	
*Chōshun	Rosa indica	
*Sansei		
*Mansaku	Hamamelis Japonica	
§Rōbai	Chimonanthus fragrans	Chinese Plum

* The botanical nomenclature of most of the following Japanese flowers has been taken from Professor Yatabe's botanical works, and the author of this paper is also indebted to the same scientist for the classification of other plants. Some of the names of flowers are apparently fancy names and as such not easily identified.

2nd MONTH (PRESENT MARCH)

‡Hakubai	Prunus Mume	White Plum
‡Hi-tō		Red Peach
‡Obai	Prunus Mume	
*Kō-bai	Prunus Mume	Red Plum
*Higan-zakura	Prunus subhirtella	
*Usu-tō		Pale Peach
*Niwatoko	Sambucus racemosa	
*Keman-sō	Dicentra spectabilis	
‡Azuma-giku	Erigeron Thunbergii	
‡Kinsenkwa	Calendula officinalis	
‡Haru-giku	Chrysanthemum coronarium	Spring Chrysanthemum
*Hotei-sō		
*Tennan-shō	Arisæma Japonicum	
‡Oka-kōhone	Naphar Japonicum	
*Rengiō	Forsythia suspensa	
*Anzu	Prunus Armeniaca	
‡Hitoye-zakura	Prunus pseudo-ceraus	Single cherry
‡Yamabuki	Kerria Japonica	
*Hitsuji-sō	Nymphaea Tetragona	
*Niwa-ume	Prunus Japonica	Garden Plum
*Wase-zakura	Prunus Japonica	Early Cherry
*Niwa-zakura	Prunus Japonica	Garden Cherry
‡Enishida	Cytisus Scoparius	
‡Moku-renge	Magnolia	Magnolia
‡Suwō	Cæsalpinia Appan	
‡Yōbai-kwa	Myrica rubra	
*Shakunage	Rhododendron Metternichii	Azalia
‡Tsutsuji	Rhododendron indicum	Azalia
‡Kaidō	Pyrus Spectabilis	
‡Obai	Jasminum Sieboldianum	
*Baran	Aspidistra Lurida	
*Bijin-sō	Payaver Rhœas L.	
*Shichi-hō-sō		
‡Uguisu-sō	Lithospermum Zollingeri, D. C.	
*Yuki-wari-sō	Anemone Hepatica	
*Kara-omodaka	Alisma plantago	
*Shun-ran	Cymbidium vireus	
*Kobushi	Magnolia Kobus	Magnolia
§Tsubaki	Camellia Japonica	Camellia
‡Nashi	Pyrus Ussuriensis	Pear
*Sumomo	Pyrus Triflora	

*Ringo	Pyrus Malus	Apple
*Asebo	Andromeda Japonica	
*Sendai-hagi	Thermopsis Fabacea	
*Kōrai-giku	Chrysanthemum coronarium, Z.	Corean Chrysanthemum
†Boke	Pyrus Japonica	
†Mansaku	Hamamelis Japonica	
†Sansei		
*Chōshun	Rosa Indica	
*Wasure-gusa	Hemerocallis flava	
*Ita-dori	Polygonum cuspidatum	
*Sumire	Viola Patrinii	
*Ukiō	Fœniculum vulgare	

3rd MONTH (PRESENT APRIL)

*Haku-tō	Prunus Persica flore alba	White Peach
*Usu-tō		Light colour Peach
*Nojiro-momo		
*Hi-tō	Prunus Persica	Red Peach
*Nora-mono		
*Hosumomo		
*Kō-tō	Prunus Persica flore rosa	Red Peach
*Gempei-momo		Red and White Peach
†Ritō	Prunus triflora	
*Nashi	Pyrus Ussuriensis	Pear
*Ringo	Pyrus Malus	Apple
*Yamabuki	Kerria Japonica	
†Rengiō	Forsythia Suspensa	
Kobushi	Magnolia Kobus	Magnolia
Sankwa-ō		
Anzu	Prunus armeniaca	
Haru-giku	Chrysanthemum coronarium	
Jinchōke	Daphne odora	
Ebine-sō	Calanthe discolor	Orchid
Kome-zakura	Spiræa Thunbergii	
Niwa-zakura	Prunus Japonica	Garden Cherry
Suwō	Cæsalpina appan, L	
Wase-zakura	Prunus Japonica	Early Cherry
Kōrai-giku	Chrysanthemum coronarium	Corean Chrysanthemum
Mokuren	Magnolia	Magnolia
Shakunage	Rhododendron Metternichii	
Yamamomo	Myrica rubra	

Asebo	Andromeda Japonica	
Sendai-hagi	Thermopsis fabacea	
†Hotei-sō		
*Fuji-kazura	Wistaria chinensis	
†Shakuyaku	Pæonia abdiflora	
†Kakitsubata	Iris lævigata	
*Azami	Argemone mexicana	
*Ayame	Iris sibirica	Iris
*Karamatsu-sō	Thalictrum aquilegifolium	
†Tessen	Clematis florida	Clematis
†Wasure-gusa	Hemerocallis flava	
*Tōgiri	Clerodendron squamatum	
*Keshi	Papaver somniferum	
†Ko-demari	Spiræa cantoniensis	
*Ippatsu	Iris tectorum	Iris
*Shaga	Iris Japonica	Iris
†Botan	Pæonia Moutan	
*Awamori-sō	Astilbe Japonica	
*Kaza-guruma	Clematis patens	Clematis
*Shiran	Bletia Hyacinthina	
*Chōshun	Rosa Indica	
*Suzuran	Convallaria majalis	
*Tsurigane-sō	Campanula punctata	Bluebell
Konniaku	Conophallus Konjak	
Enishida	Cytisus scoparius	
Ki-fuji	Wistaria chinensis	Yellow wistaria
Fuji-matsu	Larix leptolepis	
Tampopo	Taraxacum officinale	Dandelion
Sumire	Viola Patrinii	

4th MONTH (PRESENT MAY)

Kiku	Chrysanthemum coronarium	Chrysanthemum
Kuchi-nashi	Gardenia florida	
Sakaki	Cleyera Japonica	
Azami	Cnicus	
Tōchi-sō	Clintonia udensis	
Akaza	Chenopodium album	
*Kakitsubata	Iris lævigata	Iris
*Botan	Pæonia Moutan	Tree peony
†Ayame	Iris sibirica	Iris
§Ippatsu	Iris tectorum	Iris
*Omoto	Rhodea Japonica	
*Kusa-aoi	Althæa rosea	

*Shakuyaku	<i>Pæonia albiflora</i>	Peony
Utsugi	<i>Deutzia Sieboldiana</i>	
*Yuri	<i>Lilium</i>	*Lily
†Zakuro	<i>Punica Granatum</i>	
*Sendan	<i>Melia azedarach</i>	
Tsutsuji	<i>Rhododendron indicum</i>	Azalia
*Hana-nanten	<i>Nandina Domestica</i>	
*Kirishima	<i>Rhododendron obtusum</i>	
§Kinsenkwa	<i>Calendula officinalis</i>	
†Kōhone	<i>Nuphar Japonicum, D. C.</i>	
*Tessen	<i>Clematis florida</i>	Clematis
*Natsu-yuki	<i>Deutzia Sieboldiana</i>	
†Kirin-sō	<i>Sedum kamtschaticum</i>	
*Bijin-sō	<i>Papaver-Rhœas</i>	
†Futo-i	<i>Scirpus lacustris</i>	
†Enishida	<i>Cytisus scoparius</i>	
†Hama-nadeshiko	<i>Dianthus Japonicus</i>	
†Tsurigane-sō	<i>Campanula punctata</i>	Bluebell
*Biyō-riu	<i>Hypericum Chinense</i>	
†Ko-demari	<i>Spiræa cantoniensis</i>	
†Suwō	<i>Cœsalpinia appan</i>	
§Kobushi	<i>Magnolia Kobus</i>	Magnolia
†Shaga	<i>Iris Japonica</i>	Iris
†Mokuren	<i>Magnolia conspicua</i>	Magnolia
*Shimotsuke	<i>Spiræa Japonica</i>	
*Sendai-hagi	<i>Thermopsis fabacea</i>	
†Shiran	<i>Bletia hyacinthina</i>	
*Teppō-yuri	<i>Lilium longiflorum</i>	Lily
*Sasa-yuri	<i>Lilium Japonicum</i>	Lily
*Hime-yuri	<i>Lilium concolor</i>	Lily
§Suzu-ran	<i>Convallaria majalis</i>	
*Hankwai-sō	<i>Senecis Japonicus</i>	
*Gibōshi	<i>Funkia ovata</i>	
*Kumagae-so	<i>Cypripedium Japonicum</i>	
Atsumori-sō	<i>Cypripedium macanthrum</i>	
*Benkei-sō	<i>Sedum erythrostictum</i>	
*Hana-yu	<i>Citrus aurantium</i>	
*Kikoku	<i>Cifrus fusca</i>	
*Shuro	<i>Trachyparpus excelsa</i>	
*Kōboku	<i>Magnolia hypoleuca</i>	
*Tampopo	<i>Taraxacum officinale</i>	
*Fuji-kazura	<i>Wistaria chinensis</i>	

5th MONTH (PRESENT JUNE)

*Kiku	<i>Chrysanthemum coronarium</i>	Chrysanthemum
*Gibōshi	<i>Funkia ovata</i>	
†Shiran	<i>Bletia hyacinthina</i>	
*Kuchinashi	<i>Gardenia florida</i>	
*Uki-kusa	<i>Lemna minor</i>	
*Ajisai	<i>Hydrangea hortensis</i>	
*Tōchi-sō	<i>Clintonia udensis</i>	
*Shimotsuke	<i>Spiræa Japonica</i>	
*Natsu-yuki	<i>Deutzia Sieboldiana</i>	
*Mokkō-kwa	<i>Rosa Banksiæ</i>	
†Hime-yuri	<i>Lilium concolor</i>	Lily
*Sen-nō	<i>Lychnis Senno</i>	
*Matatabi	<i>Actinidia polygama</i>	
*Zakuro	<i>Punica granatum</i>	
†Biyō-riu	<i>Hypericum chinense</i>	
†Hana-nanten	<i>Nandina domestica</i>	
†Tessen	<i>Clematis florida</i>	Clematis
†Kiri-shima	<i>Rhododendron obtusum</i>	Azalia
*Satsuki	<i>Rhododendron macranthum</i>	Azalia
*Kirin-sō	<i>Sedum kamtschaticum</i>	
*Natsu-zukashi	<i>Lilium Thunbergianum</i>	Lily
*Kingin-kwa	<i>Goodyera parviflora</i>	
*Nadeshiko	<i>Dianthus superbus</i>	
*Kawara-nadeshiko	<i>Dianthus superbus</i>	
†Teppō-yuri	<i>Lilium longiflorum</i>	Lily
†Sasa-yuri	<i>Lilium Japonicum</i>	Lily
†Hankwai-sō	<i>Senecio Japonicus</i>	
†Benkei-sō	<i>Sedum erythrosticum</i>	
*Kuma-yanagi	<i>Berchemia recemosa</i>	
*Kōhone	<i>Nuphar Japonicum</i>	
*Sakaki	<i>Cleyera Japonica</i>	
*Ko-demari	<i>Spiræa cantoniensis</i>	
*Kwaku-sō	<i>Phajus grandiflorus</i>	
*Futo-i	<i>Scirpus lacustris</i>	
*Hoso-i	<i>Juncus communis</i>	
*Sankaku-i	<i>Scirpus lacustris</i>	
*Kayatsuri-gusa	<i>Cyperus Iria</i>	
*Sendan	<i>Melia azedarach</i>	
*Hana-shōbu	<i>Iris levigata</i>	
*Kusa-ayame	<i>Iris sibirica</i>	Wild iris
*Mankeishi		
*Nichi-nichi-sō	<i>Vinca rosea</i>	
*Kōkwa	<i>Carthamus tinctorius</i>	

†Omoto	Rhodea Japonica	
†Kakitsubata	Iris levigata	Iris
*Hakuchō-ke	Serissa foetida	
*Kwannon-sō		
*Ibara-bana		
*Kurumi	Juglans regia	
*Ochi	Melia Japonica	
†Kōboku	Magnolia hypoleuca	

6th MONTH (PRESENT JULY)

†Kiku	Chrysanthemum coronarium	Chrysanthemum
†Hana-nanten	Nandina domestica	
†Omoto	Rhodea Japonica	
*Ran		Orchid
†Oshiroi-bana	Mirabilis jalapa	
*Seki-chiku	Dianthus Chinensis	Kind of Bamboo
*Hishi	Trapa vispinosa	
†Hakuchō-ke	Serissa foetida	
*Nadeshiko	Dianthus superbus	
*Hasu	Nelumbium speciosum	
†Hi-ōgi	Pardanthus chinensis	
†Gibōshi	Funkia ovata	
*Kuzu	Pueraria Thunbergiana	
*Tora-no-o	Lysimachia clethroides	
*Kikiō	Platycodon grandiflorum	
*Tsuta	Vitis inconstans	Ivy
*Gampi	Lychnis grandiflora	
†Sennō	Lychnis senno	
*kaza-guruma	Clematis patens	Clematis
*Sakaki	Cleyera japonica	
*Mizu-aoi	Monochoria vaginalis	
*Oguruma	Inula britannica	
*Mokuge	Hibiscus syriacus	
*Nōzen-kwa	Tecoma grandiflora	
†Kirin-sō	Sedum kamtschaticum	
†Benkei-sō	Sedum erythrosticum	
†Medo-hagi	Lespedeza sericea	
*Asa-gao	Ipomaea hederacea	Morning Glory
*Hiru-gao	Convolvulus Japonicus	Convolvulus
*Yū-gao		
*Kōhome	Nuphar Japonicum	
†Kakitsubata	Iris levigata	Iris
*Kawara-nadeshiko	Dianthus superbus	

†Futo-i	Scirpus lacustris	
†Hoso-i	Juncus communis	
†Sankaku-i	Scirpus lacustris	
*Tatsuta		Lily
*Anja	Dianthus caryophyllus	
†Shiu-kaidō	Begonia Evansiana	
†Otogiri-sō	Hypericum erectum	
†Omodaka	Alisma plantago	
†Zakuro	Punica granatum	
†Sanzashi	Cretagus cuneata	
*Manjusake	Nerine japonica	
*Sendan	Melia azedarach	
*Mankeishi		
†Kwannon-sō		
*Natsu-tsubaki	Stuartia pseudo camellia	
*O-yuri	Lilium	Lily
†Sasa-yuri	Lilium Japonicum	Lily
†Teppō-yuri	Lilium longiflorum	Lily
†Hime-yuri	Lilium concolor	Lily
†Natsu-zukashi	Lilium Thunbergianum	Lily
*Itadori	Polygonum cuspidatum	

7th MONTH (PRESENT AUGUST)

†Kiku	Chrysanthemum coronarium	Chrysanthemum
*Kikiō	Platycodon grandiflorum	
†Tatsuta		Lily
†Ran		Orchid
*Gampi	Lychnis grandiflora	
†Mokuge	Hibiscus syriacus	
†Tsuta	Vitis inconstans	Ivy
*Sennichi-sō	Gomphrena globosa	
*Medo-hagi	Lespedeza sericea	
†Hasu	Nelumbium speciosum	Lotus
†Oguruma	Inula britannica	
*Senriō	Chloranthus brachystachys	
*Kuzu	Pueraria Thunbergiana	
*Ominaeshi	Patrinia scabiosaeifolia	
†Asa-gao	Ipomaea hederacea	
*Hishi	Trapa bispinosa	
†Yū-gao		
†Hiru-gao	Convolvulus japonicus	Convolvulus
*Hagi	Lespedeza bicolor	
†Shiu-kaidō	Begonia Evansiana	

‡Kōhone	Nuphar Japonicum	
‡Futo-i	Scirpus lacustris	
‡Hoso-i	Juncus communis	
‡Sankaku-i	Scirpus lacustris	
‡Mizu-aoi	Monochoria vaginalis	
‡Omodaka	Alisma plantago	
‡Otogiri-sō	Hypericum erectum	
*Shion	Aster tataricus	Aster
*Kei-tō	Celosia argentea	
‡Sawa-gikiō	Lobelia sessilifolia	
*Hōsen-kwa	Impatiens Balsamina	
*Fuyō	Hibiscus mutabilis	
*Ha-gei-tō	Amarantus melancolicus	
‡Dandoku	Canna indica	
‡Hi-ōgi	Pardanthus chinensis	
*Ukon	Curcuma longa	
*Kichijo-sō	Renneckia carnea	
*Kushide	Rhus semi-alata	
‡Kakitsubata	Iris laevigata	Iris
*Tori-kabuto	Aconitum Fischeri	
‡Manjusake	Lycoris radiata, Herb.	
‡Mankeishi		
‡Benkei-sō	Sedum erythrostictum	
‡Hakuchōke	Serissa foetida	
‡Kwannon-sō		
*Riukiu-giku		Chrysanthemum
‡Aoi	Althaea rosea	
*Tsuru-modoki	Celastrus articulatus	
‡Anja	Dianthus caryophyllus	
‡Nadeshiko	Dianthus superbus	
Kawara-nadeshiko	Dianthus superbus	

8th MONTH (PRESENT SEPTEMBER)

‡Kiku	Chrysanthemum coronarium	Chrysanthemum
‡Susuki	Eularia Japonica	
‡Hasu	Nelumbium speciosum	
‡Tsuta	Vitis inconstans	Ivy
*Hagi	Lespedeza bicolor	
*Ogi		Kind of reed
‡Kakitsubata	Iris laevigata	Iris
*Shion	Aster tataricus	Aster
‡Yukinoshita	Saxifraga sarmentosa	
*Fujibakama	Eupatorium chinense	

*No-giku		Wild Chrysanthemum
‡Hōsen-kwa	Impatiens Balsamina	
‡Fuyō	Hibiscus mutabilis	
*Hi-mawari	Helianthus annuus	
‡Kei-tō	Celosia argentea	
‡Ominaeshi	Patrinia scabiosæfolia	
*Otokoeshi	Patrinia scabiosæfolia alba	
*Tori-kabuto	Aconitum Fischeri	
‡Tsuru-modoki	Celastrus articulatus	
*Ume-modoki	Ilex Sieboldi	
‡Mokuge	Hibiscus syriacus	
*Gan-rai-kō	Amaranthus melancholicus	
*Karu-kaya	Anthistiria arguens	
*Rindō	Gentiana scabra	
*Kongō-sō		
*Uzura-gusa		
*Hassaku-bai		Autumn Plum
*Usumomiji	Acer palmatum	Kind of Maple
‡Sanzashi	Crataegus cuneata	
*Hama-giku	Chrysanthemum Nipponicum	
*Ware-mokō	Poterium officinale	
*Okina-gusa	Anenome ceruna	
*Medo-hagi	Lespedeza sericea	
‡Sawa-gikiō	Lobelia sessilifolia	
*Sennichi-sō	Gomphrena globosa	Lily
‡Tsuta		
‡Mizu-aoi	Monochoria vaginalis	
‡Kōhone	Nuphar Japonicum	
*Nishiki-bana	Euonymus alatus	
‡Benkei-sō	Sedum erythrostictum	
‡Kwannon-sō		
‡Ukon	Curcuma longa	
‡Kichijō-sō	Renneckia carnea	
*Kushide	Rhus semi-alata	
‡Riukiu-giku		Chrysanthemum
‡Kakitsubata	Iris laevigata	Iris
‡Nishigiki	Euonymus alatus	

9th MONTH (PRESENT OCTOBER)

*Kiku	Chrysanthemum coronarium	Chrysanthemum
*Nanten	Nandina domestica	
*Omoto	Rhodea japonica	

‡Hagi	Lespedeza bicolor	
‡Ume-modoki	Ilex Sieboldi	
*Tsuru-modoki	Celastrus articulatus	
‡Ogi		Kind of reed
‡Rindō	Gentiana scabra	
‡Suisen	Narcissus Tazetta	Narcissus
*Susuki	Eularia Japonica	
‡Sawa-gikiō	Lobelia sessilifolia	
*Tsuwa-buki	Senecio Kämpferi	
*Cha-no-hana	Camellia theifera	Tea plant
*Yatsu-de	Fatsia Japonica	
*Sazankwa	Camellia Sasanqua	Camellia
*Tsuta	Vitis inconstans	Ivy
*Biwa	Photinia japonica	
*Shion	Aster tataricus	
*Kakitsubata	Iris levigata	
‡Karu-kaya	Anthistiria arguens	
‡Hama-giku	Chrysanthemum Nipponica	Chrysanthemum
*Sanzashi	Crataegus cuneata	
‡Ominaeshi	Patrinia scabiosæfolia	
‡Otokoeshi	Partrinia scabiosæfolia alba	
*Kōchō-ke		
*Shikizaki	General term for flowers blooming in four seasons	
*Kabuto-giku	Aconitum Fischeri	
*Mizuhiki	Polygonum filiforme	
‡Fuji-bakama	Eupatorium Chinense	
*Yuki-no-shita	Saxifraga sarmentosa	
*Ware-mokō	Poterium officinale	
‡Medo-hagi	Lespedeza sericea	
*No-giku		Wild Chrysanthemum
*Uzura-gusa		
‡Riukiu-giku		Chrysanthemum
‡Kōhone	Nuphar Japonicum	
‡Kōyō-mono	General term for trees whose leaves redden in the Autumn	
‡Yanagi-no-rui	Trees of the Willow kind	
*Nishikigi	Euonymus alatus	

10th MONTH (PRESENT NOVEMBER)

§Zan-giku		Late Chrysanthemum
*Suisen	Narcissus Tazetta	Narcissus
*Kan-giku	Pyrethrum sinense	Winter Chrysanthemum

§Sanzashi	Crataegus cuneata	
*Cha-no-hana	Camellia theifera	Tea plant
*Biwa	Photinia Japonica	
§Nanten	Nandina domestica	
*Omoto	Rhodea Japonica	
*Neko-yanagi	Salix brachystechys	Kind of Willow
§Tsuwa-buki	Senecio Kämpferi	
*Kōchō-ke		
*Shikizaki	General term for flowers blooming in all four seasons	
*Kōyō-mono	General term for trees turning red in the Autumn	
*Nebuka-sō	Allium fistulosum	
*Yuki-no-shita	Saxifraga sarmentosa	
*Yatsu-de	Fatsia Japonica	
*Karu-kaya	Anthistiria arguens	
‡Rindō	Gentiana scabra	
‡Hayazaki-Tsubaki	Camellia Japonica	Early Camellia
‡Tōji-bai	Prunus mume	Chinese plum
*Jiugwatsu-zakura	Prunus pseudo-cerasus	Tenth month Cherry

11th MONTH (PRESENT DECEMBER)

*Kan-giku		Winter Chrysanthemum
*Suisen	Narcissus Tazetta	Narcissus
*Nanten	Nandina domestica	
§Omoto	Rhodea Japonica	
‡Neko-yanagi	Salix brachystechys	
‡Tōji-bai	Prunus mume	Plum of the winter solstice
‡Jiugwatsu zakura	Prunus pseudo-cerasus	Tenth month Cherry
‡Biwa	Photinia Japonica	
*Kōyō-mono	General term for trees turning red in the Autumn	
‡Kōchō-ke		
‡Kan-botan	Pæonia Moutan	Winter Peony
‡Sazankwa	Camellia Sasanqua	Camellia
‡Yatsu-de	Fatsia Japonica	
‡Tsubaki	Camellia Japonica	
*Shikizaki	General term for flowers blooming in all four seasons	

12th MONTH (PRESENT JANUARY)

‡Kan-giku		Winter Chrysanthemum
‡Suisen	Narcissus Tazetta	Narcissus

*Kan-botan	Pæonia Moutan	Winter Peony
†Nanten	Nandina domestica	
†Omoto	Rhodea Japonica	
†Murozaki momo		Forced peach
†Haku-bai	Prunus Mume	
*Tsubaki	Camellia Japonica	Camellia
‡Yanagi-no-rui	Various kinds of willows	
*Rō-bai	Chimonanthus fragrans	
†Kinsenkwa	Calendula officinalis	
‡Kōchō-ke		
‡Kōyō-no-rui	Various trees the leaves of which redden in the Autumn	
‡Shikizaki	Flowers blooming in all four seasons	
†Rengiō	Forsythia suspensa	

Classification
of flowers
according to
their season.

In the above list (*) indicates trees and plants classed as *Shō-kwa* (Living Flowers). Such are specially appropriate for felicitous occasions.

(†) Indicates the *Hayasaki* or (Early Flowerings), such flowers being in advance of their proper season in the month under which they are placed.

(‡) Indicates the *Zan-kwa* or (Passed Flowers), and (§) indicates *Shi-kwa* (Dead Flowers). The two latter terms refer respectively to flowers passed in month or season. Their use should be avoided for ceremonial occasions.

Another term *Zō-kwa* (Common Flowers) is applied to wild plants and plants of very common character such as possess no fancy names. Their use is not permitted, except in the hands of the most experienced professors of the art. *Gokoku*, meaning cereals, are also to be avoided.

The following flowers and plants should not be employed for flower arrangements as they possess poisonous properties and their use is therefore said to be ominous.—

Poisonous
plants pro-
hibited.

Mochi-tsutsuji	Rhododendron ledifolium	The white flower species is not poisonous
Yaye-kwanzō	Hemerocallis flava	Single flower species not poisonous
Manjusake	Nerine Japonica	Leaves are poisonous
Hana-sawari		Flower poisonous
Koshi-kwa	Convolvulus Japonicus	Highly poisonous
Nōzen-kazura	Tecoma grandiflora	Tendrils poisonous

Yama-ajisai	Hydrangea liorta	Root poisonous
Hōsen-kwa	Impatiens Balsamina	Leaves poisonous
Miyama-shikimi	Skimmia Japonica	Leaves poisonous
Hito-keshi		Strongly poisonous
Yatsu-de	Fatsia Japonica	Root poisonous
Asebo	Andromeda Japonica	Stem poisonous
Yama-gobō	Rhaponticum atriplici- folium	Red kind poisonous
Tori-kabuto	Anconitum Fischeri	Root poisonous
Karasu-ōgi	Rumex aquaticus	Stem said to be poisonous
Inu-kusa	Machilus Thumbergii	Root poisonous
Tachimachi-gusa		Very poisonous
Gibōshi	Funkia ovata	Flower poisonous
Yama-Nasubi		Very poisonous
Konniaku	Arisæma Japonica	Root poisonous
Kusagi	Clerodendron trichotor- num	Leaves poisonous

In addition to the above, all flowers having a strong odour are considered unsuitable for putting before guests. Flowers of strong odour prohibited.

Among the flowers peculiar to the different months, as enumerated above, some are considered specially appropriate for displaying upon felicitous occasions whilst others are interdicted for such occasions.

FLOWERS SUITABLE FOR FELICITOUS OCCASIONS

1st MONTH (PRESENT FEBRUARY)

Fukuju-sō	<i>Adonis Amurensis</i>
Yabu-kōji	<i>Ardisia Japonica</i>
Haku-bai	White Plum
Yanagi	Willow
Omoto	<i>Rhodea Japonica</i>
Chōshun	<i>Rosa Indica</i>
<i>Shō-chiku-bai</i>	Combination of Pine, Bamboo and Plum

2nd MONTH (PRESENT MARCH)

Momo	Peach
Yanagi	Willow

Kō-bai
Omoto
Haru-giku
Chōshun *

Red plum
Rhodea Japonica
Spring chrysanthemum
Rosa Indica

3rd MONTH (PRESENT APRIL)

Sakura
Momo
Haru-giku
Omoto
Chōshun

Cherry
Peach
Spring chrysanthemum
Rhodea Japonica
Rosa Indica

4th MONTH (PRESENT MAY)

Botan
Shakuyaku
Mōsō-chiku
Omoto
Chōshun
Kiku

Tree peony
Paeonia albiflora
Bamboo
Rhodea Japonica
Rosa Indica
Chrysanthemum

5th MONTH (PRESENT JUNE)

Kiku
Omoto
Mōsō-chiku
Chōshun

Chrysanthemum
Rhodea Japonica
Bamboo
Rosa Indica

6th MONTH (PRESENT JULY)

Kiku
Omoto
Nanten
Chōshun

Chrysanthemum
Rhodea Japonica
Nandina domestica
Rosa Indica

7th MONTH (PRESENT AUGUST)

Kiku
Omoto
Chōshun
Nanten

Chrysanthemum
Rhodea Japonica
Rosa Indica
Nandina domestica

8th MONTH (PRESENT SEPTEMBER)

Kiku
Omoto
Hassaku-bai
Nanten
Chōshun

Chrysanthemum
Rhodea Japonica
Autumn Plum
Nandina domestica
Rosa Indica

9th MONTH (PRESENT OCTOBER)

Kiku
Omoto
Nanten
Chōshun
Suisen
Yanagi

Chrysanthemum
Rhodea Japonica
Nandina domestica
Rosa Indica
Narcissus
Willow

10th MONTH (PRESENT NOVEMBER)

Zan-giku
Suisen
Omoto
Nanten
Chōshun
Yanagi

Pyrethrum sinense
Narcissus
Rhodea Japonica
Nandina domestica
Rosa Indica
Willow

11th MONTH (PRESENT DECEMBER)

Suisen
Kan-giku
Omoto

Narcissus
Pyrethrum sinense
Rhodea Japonica

Yanagi
Nanten
Tōji-bai
Chōshun
Yaye-tsubaki

Willow
Nandina domestica
Early plum
Rosa Indica
Early camellia

12th MONTH (PRESENT JANUARY)

Suisen
Kan-giku
Yanagi
Omoto
Haku-bai
Murozaki-momo
Chōshun
Tsubaki

Narcissus
Winter chrysanthemum
Willow
Rhodea Japonica
White plum
Forced peach
Rosa Indica
Camellia

FLOWERS PROHIBITED FOR FELICITOUS OCCASIONS

Ito-susuki
Shion
Niga-dake
Bashō
Shinobu
Kawara-nadeshiko
Ogi
Hagi
Fujibakama
Tsutsuji
Niwatoko
Miyama-shikimi
Himuro
Karatake
Keitō
Hiro-gashiwa
Karukaya
Jinchō-ke
Hashibami
Hiaku-jikkō
Zakuro
Mokuge

Eularia Japonica
Aster

Musa Basjoo
Davallia bullata
Dianthus superbus
Kind of reed
Lespedeza bicolor
Eupatorium chinense
Azalia
Sambucus racemosa
Skimmia Japonica
Thuya squarrosa
Chinese bamboo
Celosia argentea
Large leafed oak
Anthistiria arguens
Daphne odora
Corylus heterophylla
Lagerstrœmia Indica
Punica Granatum
Hibiscus syriatus

Mitsu-mata
Hōsen-kwa
Kōkwa
Keshi
Nashi
Kanzō
Fuyō
Renge
Hototogisu-sō
Mokuren
Cha-no-hana
Ran
Dandoku
Rengiō
Yoshi
Ashi
Rindō
Awayuki
Shakunage
Kuchi-nashi
Asa-gao
Gibōshi
Hi-ōgi
Ume-modoki
Yama-nashi
Kōhone
Hinoki
Yatsu-de
Ajisai

Edgeworthia papyrifera
Impatiens Balsamina
Carthamus tinctorius
Papaver somniferum
Pyrus ussuriensis
Hemerocallis flava
Hibiscus mutabilis
Lotus
Tricyrtis Japonica
Magnolia
Camellia theifera
Orchid
Canna indica
Forsythia suspensa
Phragmitis communis
Phragmitis communis
Gentiana scabra
Graphalium Sieboldianum
Rhododendron
Gardenia florida
Ipomaea hederacea
Funkia ovata
Pardanthus chinensis
Ilex Sieboldi
Smilax biflora
Nuphar Japonicum
Thuya obtusa
Fatsia Japonica
Hydrangea hortensis

Ranking highest among the above the following seven flowers are considered as *par excellence* those for ceremonies and congratulatory occasions.—

Flowers held
in special
honor.

The *Kiku* or Chrysanthemum to which is given the fancy name *Chōju-sō*, meaning *Long lasting plant*, on account of its growing through all the four seasons.

Chrysanthemum.

The *Suisen* or Narcissus, called by the fancy name of *Inyō-sō*, or *Plant of the two sexes*, because it comes in the winter and lasts till the spring of the following year.

Narcissus.

The *Momiji* or Maple fancifully called *Dokuge-sō* or *Poison-dispelling plant*. There is an idea that the maple absorbs all poison and infection from the air.

Maple.

Cherry.

The *Sakura* or Cherry, said to be the king of flowers in Japan.

Peony.

The *Botan* or Tree Peony, fancifully named *Fuki-gusa*, meaning *Plant of wealth and high rank*. This is said to be the king of flowers in China.

Rhodea Japonica.

The *Omoto*, or *Rhodea Japonica*, much honoured because, unaffected by heat or cold, its leaf is strong and green throughout the year.

Wistaria.

The *Fuji* or Wistaria, fancifully called *Niki-sō*, meaning *Plant of the two seasons*, because appearing between the third and fourth months it belongs both to spring and summer. Though much honoured and used for felicitous occasions the *Fuji* must not be employed at weddings on account of its purple colour.

Iris.

In addition to the above seven flowers the *Kakitsubata* (*Iris laevigata*) also takes high rank, but on account of its purple colour is prohibited for wedding ceremonies.

There are certain combinations of flowers which are considered appropriate and certain combinations which are regarded as inappropriate.

APPROPRIATE COMBINATIONS

<i>Matsu</i> (Pine)	with <i>Chōshun</i> (<i>Rosa indica</i>)
<i>Matsu</i> (Pine)	with <i>Kiku</i> (<i>Chrysanthemum</i>)
<i>Yanagi</i> (Willow)	with <i>Suisen</i> (<i>Narcissus</i>)
<i>Momiji</i> (Maple)	with <i>Kiku</i> (<i>Chrysanthemum</i> , white or yellow)
<i>Tsubaki</i> (<i>Camellia</i>)	with <i>Suisen</i> (<i>Narcissus</i>)
<i>Ume-modoki</i> (<i>Ilex Sieboldi</i>)	with <i>Suisen</i> (<i>Narcissus</i>)
<i>Haran</i> (<i>Orchid</i>)	with <i>Nadeshiko</i> (<i>Dianthus superbus</i>)
<i>Tokusa</i> (<i>Equisetum hyemale</i>)	with <i>Sennō</i> (<i>Lychnis Senno</i>)
<i>Haku-bai</i> (white Plum)	with <i>Kinsenkwa</i> (<i>Calendula officinalis</i>)
<i>Momo</i> (Peach)	with <i>Yamabuki</i> (<i>Kerria Japonica</i>)
<i>Futo-i</i> (<i>Scirpus lacustris</i>)	with <i>Kakitsubata</i> (<i>Iris laevigata</i>)
<i>Kōhone</i> (<i>Nuphar Japonicum</i>)	
or	
<i>Take</i> —Bamboo	with <i>Asa-gao</i> (Morning Glory)
<i>Nanten</i> (<i>Nandina domestica</i>)	with <i>Shira-giku</i> (white <i>Chrysanthemum</i>)
	or
	<i>Suisen</i> (<i>Narcissus</i>)

OBJECTIONABLE COMBINATIONS

<i>Kashiwa</i> (Oak)	with <i>Shion</i> (Aster)
<i>Take</i> (Bamboo)	with <i>Susuki</i> (<i>Eularia Japonica</i>)
<i>Ume</i> (Plum)	with <i>Yanagi</i> (Willow)
<i>Nanten</i> (<i>Nandina domestica</i>)	with <i>Take</i> (Bamboo)
<i>Enoki</i> (<i>Cellis sinensis</i>)	with <i>Nadeshiko</i> (<i>Dianthus superbus</i>)
<i>Tsubaki</i> (<i>Camellia</i>)	with <i>Kinsenkwa</i> (<i>Calendula officinalis</i>)
<i>Matsu</i> (Pine) (<i>Podocarpus Macrophylla</i>)	with <i>Zakuro</i> (<i>Punica granatum</i>)
	or
	<i>Maki</i> (Fir)
<i>Momo</i> (Peach)	with <i>Sakura</i> (Cherry)
<i>Maki</i> (<i>Podocarpus Macrophylla</i>)	with <i>Haran</i> (<i>Orchid</i>)
<i>Hinoki</i> (<i>Thuya obtusa</i>)	with <i>Haran</i> (<i>Orchid</i>)
<i>Shaga</i> (<i>Iris Japonica</i>)	with <i>Haran</i> (<i>Orchid</i>)
	<i>Omoto</i> (<i>Rhodea Japonica</i>)
	or
	<i>Kōhone</i> (<i>Nuphar Japonicum</i>)

In combined arrangements a land plant should always take precedence of a water plant, that is if the two are used in combination the land plant should occupy the most important position. Sometimes this rule however is violated when tall reeds or high water grasses are employed the character of which necessitates that they should occupy the centre of the composition.

Special rules for combinations of different plants.

In the same way the *Kiku* (*Chrysanthemum*) and *Nadeshiko* (*Dianthus superbus*), which are important land plants, are sometimes used in secondary positions as *Shita-kusa* (Lower plants) on account of their easy adaptability to such positions.

Above was given a general list of flowers suited for felicitous occasions. The five great festivals of the year, called *Go-sekku*, have again special flowers particularly suited to these occasions. viz.—

Flowers for special fête days.

On the 1st day of the 1st month.

Matsu (Pine), *Take* (Bamboo), *Ume* (Pium), *Fuku-ju-sō* (*Adonis Amurensis*), *Yanagi* (Willow), *Yabukōji* (*Ardisia Japonica*), *Omoto* (*Rhodea Japonica*).

For the 3rd day of the 3rd month.

Momo (Peach), *Yanagi* (Willow), *Sakura* (Cherry),
Omoto (*Rhodea Japonica*), *Chōshun* (*Rosa indica*).

For the 5th day of the 5th month.

Kiku (*Chrysanthemum*), *Hana-shōbu* (*Iris*), *Mōsō-chiku* (A kind of Bamboo).

For the 7th day of the 7th month.

Kikiō (*Platycodon grandiflorum*), *Take* (Bamboo),
Ominaeshi (*Patrinia scabiosæfolia*).

For the 9th day of the 9th month.

Kiku (*Chrysanthemum*), *Omoto* (*Rhodea Japonica*), *Nanten* (*Nandina domestica*).

In addition to the above five fête days there is a special festival called *Setsu-ye* on the last day of the tenth month and for this day the most appropriate flower is *Murozaki Momo* (Forced peach flower). The flower must be used in full bloom and without either faded leaves or withered branches.

Certain rules are laid down which should govern the character of flower arrangements for different ceremonial occasions. The principal of these are as follows.—

(KONREI NO HANA)

FLOWERS ARRANGED FOR WEDDINGS

Flowers for various ceremonial occasions.

Sex observed in the colours of the flowers used.

With regard to arranging flowers for weddings it must be remembered that amongst colours red is regarded as male and white as female. Hence in the case of a *Muko* (a son-in-law adopted by marriage into the family of the bride) the bridegroom is virtually regarded as the guest of the occasion, and therefore the *Shin* or central line of the floral design should be of the male colour,—red, whilst the *Soye*, or supporting line, is of the female colour,—white. On the other hand when a *Yome* or bride is adopted into the family of her husband the female colour—white, has the central position in the arrangement. In both cases the stems of the flowers used must be closed and firmly connected

at the base to signify union, and bound with coloured cords called *Mizuhiki*. Purple flowers are prohibited for weddings as also willow branches and other drooping plants. Hanging vases (*Tsuru no mono*) are also to be avoided.

Prohibited arrangements.

(HONŌ NO HANA)

FLOWERS OFFERED TO A DEITY

Flowers used for a sacred purpose must be employed as naturally as possible, the withered leaves only being removed.

(TSUIZEN NO HANA)

FLOWERS FOR DEATH ANNIVERSARIES

For arrangements from the first to the fifteenth anniversary of a death, flower compositions must be quiet and simple, and those designing them must not attempt to display skill. White and yellow flowers are used in combination with a special branch called the *Tamuke eda* which signifies a religious offering. It is said to be vulgar and in bad taste to attempt to criticise such arrangements judging them by the ordinary standards. On and after the fifteenth anniversary gayer arrangements and even red flowers may be used, and the *Shin* or centre should be an old moss covered branch, a flower of the season being used for the *Soye*. Flowers the names of which contain the word *Oni* (meaning *demon*) such as the *Oni yuri* (a kind of lily) and the *Oni azami* (a kind of cnicus) are to be avoided.

Unaffected simplicity required.

Special branch in token of a religious offering.

(CHŪIN NO HANA)

FLOWERS FOR THE FORTY-NINTH ANNIVERSARY OF A DEATH

For such an occasion withered branches with

white or yellow flowers must be used. Buds are to be avoided and flowers in full bloom and over-blown flowers should be employed. Crossing leaves (*Kasanari ba*), and flowers blooming for the second time in the same year (*Kaeri zaki*) are not allowed. The *Tamuke eda* must be used in front of the *Shin*.

(GEMBUKU AND HAKAMA-GI NO HANA)

FLOWERS FOR THE FESTIVALS OF COMING OF AGE

Arrangements
expressive of
youthful vig-
our.

The ceremony called *Hakama-gi* was held on the occasion of a boy first assuming the ceremonial trousers (*Hakama*). That of *Gembuku* was held on the occasion of coming of age, when the locks were cut off, with the exception of the cue worn by adults.

*For both of the above festivals flower arrangements must be firm and vigorous with a large proportion of buds and young branches. Faded branches and full-blown flowers are prohibited.

(KAMI NO MAYE NO HANA)

FLOWERS BEFORE A SHINTO SHRINE

Differences
between
Shintō and
Buddhist
arrangements

Each household in Japan has generally two shrines, one to the *Kami* or household gods of the old Shintō cult, and the other to the *Hotoke* or spirits of deceased relatives, which is Buddhist. For arrangements of flowers before the *Kami* a full and powerful composition is required. All ugly flowers, those of strong odour, or those having thorns are prohibited. A special branch called *Kao muke no eda*, or the *facing* branch, must be used behind the *Shin* or central line.

(HOTOKE NO HANA)

FLOWERS BEFORE A BUDDHIST SHRINE

For such arrangements a full and crowded composition must be used and the *Tamuke no eda* must be introduced.

(HASSAKU NO HANA)

FLOWERS FOR THE FESTIVAL OF THE FIRST DAY
OF THE EIGHTH MONTH

The *Hassaku* was a festival specially honoured by *Iyeyasu*, the first of the Tokugawa Shōguns, to celebrate his entrance into Yedo.

Flowers employed on this occasion should be fruit or berry bearing plants or trees, and all faded branches must be avoided.

(GENCHO NO HANA)

FLOWERS FOR THE FESTIVAL OF GENCHO

This festival occurs on the first day of the wild boar in the eleventh month. To account for this festival it is related that the Chinese Emperor *Rei*, who had three thousand concubines, being unable to obtain any progeny consulted a sorcerer who divined that if the Emperor celebrated this particular day his wish would be fulfilled. The result was as foretold, and this is said to have led to the *Gencho* being kept as a special festival for barren women.

Use of berry
bearing plants

For such an occasion fruit or berry bearing branches are used in combination with small Chrysanthemums (*Kogiku*).

(KADODE NO HANA)

FLOWERS FOR THE OCCASION OF STARTING
ON A JOURNEY

For such an occasion flowers blooming twice in

Use of return-
ing flowers.

the same year and technically called *Kaeri bana*, which literally means *returning* flowers, are preferred. The idea is to express the wish for a safe return.

For the (*Shutsu-jin*), being the occasion of setting out on a campaign, a similar arrangement is adopted.

(RŌJŌ OR SENCHŪ NO HANA)

FLOWERS ARRANGED ON THE OCCASION OF A SIEGE

Arrangement suggestive of power and resistance.

For such occasions the character of the arrangement should be powerful and the stems of the plants firmly kept together at the base. Bent and cut leaves are to be avoided, as also flowers late in their season, called *Okure-saki*.

(BIŌCHŪ NO HANA)

FLOWERS PLACED BEFORE THE SICK

Vigorous arrangement.

Flowers arranged at the request of sick persons should be put together in a quick and unlaboured manner. The arrangement should be vigorous.

(KITŌ NO HANA)

FLOWERS ARRANGED AT TIME OF PRAYING FOR THE SICK

Full and gay arrangement.

Flower bearing trees or plants of the particular season are preferred for such arrangements. The composition should be full and gay, and the lines vigorously arranged. The use of *Matsu* (Pine), *Maki* (*Podocarpus Macrophylla*), and *Omoto* (*Rhodea Japonica*) should be avoided.

(HOSHI MATSURI NO HANA)

FLOWERS ARRANGED AT THE TIME OF STAR WORSHIP

Astrological arrangement.

This festival is kept on the seventh day of the

seventh month. Seven different flowers are employed, arranged in three vases. The central of the three vases contains three flowers, of which the *Shin* or centre should be the *Sakaki* (*Cleyera Japonica*), and the other two vases hold each two flowers. In all three cases the stems should be tied together with a five coloured silken cord which for this purpose is called the *Negai-no-ito*, or cord of prayer.

(TSUKI MI NO HANA)

FLOWERS FOR THE OCCASION OF MOON GAZING

Pine branches used.

This festival is on the fifteenth day of the eighth month. For the occasion *Matsu* (Pine) should be used, and between the *Shin* and *Giō* lines of the composition a special branch should be introduced which is fancifully called *Tsukikage no eda* or the *Moon shadow branch*. Also a hollow gap should be formed between the foliage, bounded by a special branch termed *Enkiri no eda*, or dividing branch. The floral arrangement is placed in the recess of the chamber and has no connection with moon-lit landscape seen from the chamber galleries, but in the flower composition itself the idea of a landscape is expressed, the Pine tree being used, and the gap in the branches as well as the *Moon shadow branch* being intended to suggest both the opening through which the moon can be partially observed and the dark branch which crosses its surface. To fully appreciate the analogy one must have lived in Japan and seen the tall rugged pine trees standing out against the starry heavens.

Floral arrangement suggestive of a moonlit landscape.

(HONSHI-GATA NO HANA)

FLOWERS FOR THE CEREMONY OF RETIREMENT INTO A RELIGIOUS LIFE

For this occasion red flowers and overblown flowers are avoided, and berry bearing trees or plants are preferred.

Arrangement suggestive of the ripeness of years.

(KAGI NO HANA)

FLOWERS USED ON THE OCCASION OF PROMOTION
IN RANK

Ascent in
rank suggest-
ed.

Flower arrangements for such occasions should have buds below and open flowers above, to signify ascent in rank; withered leaves and over-blown flowers must be avoided.

(AMAGOI NO HANA)

FLOWERS USED ON THE OCCASION OF
PRAYER FOR RAIN

Direction of
wind suggest-
ed.

For such occasions the stems of flowers arranged in a vase are given directions representing the points of the compass, the side to the right of the observer being regarded as East. As it is the East wind which brings rain the *Shin* or central line of the composition must be arranged from right to left, in such a manner as to suggest the East wind blowing.

(HIYORI GOI NO HANA)

FLOWERS ARRANGED AT TIME OF PRAYER
FOR FINE WEATHER.

For such an occasion the cardinal directions of the lines being as above, the *Shin* must have a direction from left to right to express a West wind and fine weather.

(SHI, KA, REN PAI SEKI NO HANA)

FLOWERS ARRANGED FOR POETRY
MEETINGS

Conflicting
theories.

The Enshiu school holds that if a flower subject be chosen for poetical compositions at a meeting that particular flower should be used for the floral arrangement of the chamber, if in season, and should be displayed in a quiet and simple manner.

Some authors however hold a contrary opinion, namely that the particular flower treated as subject for poetical composition should not be displayed at the meeting.

(SHINTAKU NO HANA)

FLOWERS ARRANGED ON THE OCCASION OF
A HOUSE WARMING.

Red flowers and leaves, or trees and plants the names of which contain the syllable *Hi*, meaning fire, must not be used on such occasions. Such prohibited trees are *Hinoki* (*Thuya obtusa*), *Himeogi*, *Gampi* (*Lychius grandiflora*), *Himawari* (*Helianthus*), *Himeyuri* (*Lilium concolor*) &c. The use of the *Hinoki* is specially prohibited as it is the wood anciently employed for striking fire from. By a curious perversion, however, some schools approve the use of *Hinoki* branches, the name being phonetically synonymous with the word *Hinoku*, meaning protection from fire. In both cases the leading idea is to invoke protection from the dreaded enemy so destructive to the beautiful wooden buildings of the country.

Charms aga-
inst fire.

(CHA-SEKI NO HANA)

FLOWERS USED FOR THE TEA CEREMONIAL

As the chambers in which tea ceremonies are held are small, the flower arrangements must be small in scale, simple, and unaffected. A hanging arrangement of flowers is much favoured. Red flowers and those having a strong scent are prohibited. The following flowers are not used: *Sakura* (Cherry), *Oboke*, *Bara* (Rose), *Hachisu* (Lotus), *Azami* (Cnicus), *Kinsenkwa* (*Calendula officinalis*), *Kōhone* (*Nuphar Japonicum*), *Keitō* (*Celosia argentea*), *Shikimi* (Anise, *Illicium religiosum*), *Ran* (Orchid), and all flowers having poisonous properties. The displaying of the flower arrangement

Hanging
arrangements
preferred.

Order held
by the floral
arrangement
in the tea
ceremonial.

has its proper order in the tea ceremonial. First the hanging picture (*Kakemono*) is shown and the first part of the ceremony takes place, after which the guests retire: the *Kakemono* is then removed and the flower arrangement is prepared before the second admission of the guests. Partly with the object of not keeping the guests waiting outside too long, and partly on account of the severe simplicity of the surroundings, the flower composition is made as simple as possible. If a standing vase be used the *Shin* only is employed, if a *Kake-banaike* the *Sō* only is used, and if a *Tsuri-banaike* the *Giō* only is employed. If three stems are combined they must be kept together in one line. Flowers used on such occasions must be well sprinkled with water to look fresh and dew-covered. For tea ceremonies held at night, flowers are not employed. If such a ceremony takes place in a large room instead of the ordinary miniature tea chamber, then both flower arrangement and *Kakemono* may be displayed together.

(KŌ NO SĒKI NO HANA)

FLOWERS ARRANGED FOR THE INCENSE BURNING
CEREMONIAL

Scented
flowers pro-
hibited.

All scented flowers of whatever kind are prohibited for such occasions. The use of such flowers as *Ume* (Plum), *Jinchōke* (Daphne odora), *Hama-giku* (Chrysanthemum Nipponicum), *Kabuto-giku* (Aconitum Fischeri) is specially prohibited. As the incense is burnt upon the floor of the recess (*Toko no ma*), when standing flower arrangements are used they must be placed so as not to intrude, but hanging arrangements are preferred.

Position oc-
cupied by the
floral arrange-
ment in the
chamber.

All important rooms in a Japanese house, large or small, are provided with an ornamental alcove or recess called the *Toko no ma*. In the superior class of rooms this recess is of large proportions occupying half of the side wall, and is provided with a

raised and lacquered floor and with fine pillars of rare wood. The remainder of the wall space on this side of the room is occupied by a corresponding recess furnished with ornamental shelves and cupboards and called the *Chigai dana*.

The floral composition is placed upon the floor of the *Toko no ma*, unless it be a hanging arrangement, in which case it is hung to the side pillar of this recess. The back wall of the *Toko no ma* is the surface upon which the *Kakemono* or roll pictures are exhibited. These pictures are hung singly, in pairs, in triplets, or occasionally in fours. It is most important that the floral arrangement should not clash with the picture arrangement, and the general rules with this object in view are as follows.—

When two pictures are used a single vase of flowers should be placed opposite to the interval between them. In the case of three pictures, two vases of flowers should be used, one placed opposite to each interval. With four pictures three vases of flowers may be used, disposed in a similar manner opposite to the intervals. Sometimes however instead of three flower arrangements being employed the central space will be occupied by an incense burner (*Kōro*) a vase of flowers being used opposite the intervals on either side.

In the case of a single *Kakemono* its proportion influences the floral arrangement.

In front of a long *Kakemono* the floral design must be kept low, but when a broad low *Kakemono* (called *Yokomono*) is used, the composition may be high and full. If however the flowers be placed to one side of the picture this rule may be disregarded. It is sometimes unavoidable that the flowers cover part of the picture, in which case care must be taken not to hide that portion of the painting bearing the stamp and signature. The centre, ends, and tassel of the ornamental roller forming the bottom border of the picture must also be always visible. If the painting contain figures, the

Connection
between the
position and
number of
kakemono and
the floral ar-
rangement.

Position of
flowers influ-
enced by pro-
portion of *Ka-
kemono*.

Harmony
between the
subject of a
kakemono and
the floral
composition.

faces of such figures must on no account be hidden by the flowers.

It is also important that the flower arrangement should accord with the *character* of the picture in front of which it is placed. Thus if the painting represent a landscape with mountains and water (technically called a *Sansui kakemono*) then it is best to use some water plant for the floral design, which by a stretch of imagination may be supposed actually to exist in the foreground of such a landscape. It is necessary to avoid using in the vase flowers similar to those actually represented in the hanging picture for the evident reason that such a juxtaposition might lead to invidious comparisons. If, for example, a *Kakemono* hung in the *Toko no ma* represent plum blossoms, the use of real plum blossoms in front must be avoided, unless, owing to special circumstances, courtesy should necessitate the violation of this rule, in which case the floral arrangement should be as unassuming as possible so as not to detract from the skill of the painter.

If the painting represent flowering plants (*Kusa no hana*) then the floral arrangement should be made with branches of blossoming trees (*Ki no hana*); and the reverse case also holds good. If the hanging roll be a manuscript of Chinese characters (*Boku seki*) the arrangement of flowers in front must be very quiet and simple, but if the composition of a very famous writer, poet or painter be exhibited, it is best to have no flower arrangement at all so as not to detract from the importance of the treasure displayed. In ordinary cases if a poem be hung up the floral design should tend to illustrate the poem: thus with a *Kiku no uta* (Chrysanthemum poem) Chrysanthemums should be used, and with a *Matsu no shi* (Pine tree poem) Pine branches should be used.

There are certain other associations to be observed between the picture used and the flower arrangement in front, founded upon traditional

Associations
founded upon
tradition.

fancies. *Tō-em-mei*, a famous painter, was known to have a remarkable passion for Chrysanthemum flowers, hence it is customary to use Chrysanthemums when a painting by this artist is displayed. Similarly as the painter *Rin-na-sei* is said to have been very fond of plum blossoms, it is customary to place such flowers before his paintings.

Among Japanese art motives are many double associations from animal and vegetable life, commonly used in paintings, such for example are Sparrows in Bamboos, Lions and Peonies &c. In the arrangement of flowers before certain figure and animal paintings these associations are kept as much as possible. For example if the picture represent *Hotei sama*, one of the Gods of Fortune, Bamboo branches should be used for the flower arrangement. In the same way a Stag painting requires Maples, a Horse painting needs Wild Flowers, a painting of Lions should have Peonies, Tigers require Bamboos, Dragons require Pine branches, and paintings of Chinese children (*Karako*) require Coloured Flowers to be placed in front.

Some writers go so far as to say that the flower arrangement in a chamber should contrast agreeably with the style of the adjoining garden. If the garden be a *Sansui* garden, that is, one containing hills and water, then the floral arrangement in the adjoining chamber should by preference partake of the character of moorland scenery: and on the other hand if the garden be a level waterless one (*Hira niwa*), then the flowers used in the chamber should be suggestive of a water landscape.

In large reception rooms (*Sho in*) the flower arrangement should be large and the *Kakemono* should be a landscape executed by a skilled painter, or a famous piece of calligraphy. The work of a young painter is objected to for such important chambers. In small rooms it is better to have no *Kakemono* when flowers are displayed, but simply a tablet hung to the pillar (*Hashira*

Connection
between style
of flower
arrangement
and style of
adjoining gar-
den.

kakushi).

Flowers
arranged on
shelves in
stages.

Reference was made above to the ornamental group of shelves in a Japanese chamber placed beside the *Toko no ma* and called the *Chigai dana*. Sometimes small floral arrangements are placed upon these shelves, in which case the following rules must be observed.—For the top shelf the floral composition should contain the moss covered stump of a *tree* (*Ko-boku*), the middle shelf should carry an arrangement consisting of young *tree* branches, or land *plants*, and the lower shelf should have some kind of water *plant* for its floral design. If the middle shelf have *tree* branches then a land *plant* may be used for the lowest.

Etiquette
of arranging
flowers.

Manner of
inspecting to
be followed
by the guests.

The *Fukuro dana* is a kind of small ornamental cupboard or cabinet which is often constructed in combination with the shelves of the *Chigai dana*. The slides of these cabinets are sometimes painted with flowers and in such a case one must avoid using the same flowers in the vase placed in front.

There are several points of ceremonial and etiquette insisted on in connection with the art of arranging flowers. Such rules relate both to the conduct of the host and to that of his guests.

The proper manner for a visitor to regard a floral composition is to take his seat in the old ceremonial attitude, about three feet distant from the dais on which the flower vase stands, and to place one hand on the knees while the other respectfully touches the mats. It must be remembered that there is always a supposed association between the pictures which adorn the back of the recess and the flower arrangement in front. The guest should therefore first regard the *Kake-mono* and if, as is often the case, there are three of these he should observe first the central, then the left hand, and lastly the right hand one. Having thus bestowed his admiration upon the background of the scene, he may examine the floral composition in the foreground. In doing so he should first observe the *Shin* line of the design and

then gradually examine right and left from top to bottom: it is however considered impolite to put the face behind the branches or to peer too closely into the composition. In expressing admiration it must be done in a gentle and quiet manner, as it shews bad taste to use loud and exaggerated expressions of approval indiscriminately. The colour of the flowers calls for first praise. The term *Kiasha*, perhaps best translated as *elegant*, is suited for white flowers; *Migoto*, meaning *fine* or *splendid*, may be used for blue flowers; for those of a red colour the word *Utsukushii*, meaning *pretty*, may be employed; *Kekkō*, translatable here as *very fine*, may be applied to yellow blossoms; and *Kusumu*, meaning *modest* or *quiet*, may be used in admiring purple flowers. It is improper to hold a fan in the hand when regarding flowers.

Hanging arrangements should not be observed from a sitting but from a standing and stooping posture.

A guest is often invited by the host to make an extemporary arrangement of flowers, for which purpose he is presented with certain suitable stems and branches and all needful utensils and implements. On such occasions the host should provide a vase three quarters filled with water, which should be placed in the centre of the *Toko no ma* upon a board or miniature table spread with a sheet of paper. In addition to this a flower tray with two or three kinds of cut flowers, which must be just as gathered and not trimmed in any way, a pair of seissors, a knife, a flower cloth of white hemp about sixteen inches square, and a small saw must be placed to the left of the *Toko no ma*. Near to these materials must be put a water jug full of water and several forked twigs suitable for holding the ends of the branches when fixed in the vase. These fixtures are technically called *Hana kubari*. Should the host produce a very rare and valuable vessel for the flower arrangement it is polite for the guest invited to make the floral arrangement to

Arrangement
of flowers by
a guest.

shew diffidence, declining to use so precious an article on the plea of want of sufficient skill. If pressed however he must attempt a simple and unassuming arrangement. Should the host produce only a small quantity of cut flowers, the guest must do his best with these and on no account ask for more. If not all used the remainder are left on the flower tray and are afterwards removed by the host. In the case of flowers having thorns or bristles the guest must not unceremoniously remove them unless invited to do so. When the arrangement is completed the host and any other visitors present, who have meanwhile remained in the adjoining room, approach in turn the *Toko no ma*, salute and inspect in the manner previously described. The scissors are left near to the flower arrangement as a silent and modest request to correct faults. The designer turns to the host, apologizes for the imperfections and begs that the flowers may be removed; the host refuses, saying that the result is everything that could be desired. At such flower gatherings it is particularly recommended that visitors should not attempt bold and ambitious arrangements.

For the entertainment of very superior guests triple arrangements should be used in the *Toko no ma*, namely three *Kakemono*, combined with a statuette (*Oki mono*), an incense burner (*Koro*), and a flower vase. Such a style is technically called the *Mitsu gusoku*.

In making presents of cut flowers for the purpose of flower arrangements, called *Miage no hana*, they must not be trimmed or they will look as if previously used. The sender must however consider how they are capable of combination into a floral composition and must include plants and such materials as are necessary for accessories. The recipient should also consider carefully how such cuttings will best combine without injury or extensive alteration. If they appear to him quite unsuitable for designing with, it is better to place

Flowers used
as presents.

them in a bunch in the vase without attempting any formal arrangement. Flowers sent as presents should have the bottom of their stems wrapped in paper. There are special forms of paper wrappers used, one for *Ki no hana* (Tree blossoms) and another of a somewhat simpler design for *Kusa no hana* (Flowering Plants).

As before observed the different lineal directions imparted to the branches and stems of flowers in a composition are produced by various methods of manipulation such as bending, twisting and crushing, followed by a certain amount of trimming and cutting.

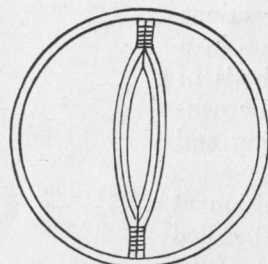
Rules of
technique.

These stems are fixed and held in position at their base by means of small pieces of wood called *Kubari* (see Plate 24) placed across the neck of the flower vessel. The *Kubari* is generally a short cylindrical piece of wood with a long slit in it, wide enough to hold the stems, this kind is technically called *Togi no kubari*. As such branches are given a lean in one or other direction the slit is generally of a wedge shape, narrower below. This variety in width of opening also enables stems of different diameters to be held efficiently in position. For large arrangements with many branches double and even triple *Kubari* are used; in which case a broad piece of wood with two or three slits is employed. The *Kubari* should be fixed just below the surface of the water and should not be visible. In large mouthed vessels or *Kago* the flowers are fixed in bamboo tubes concealed in the vessel: these tubes hold the water and receive the *Kubari*.

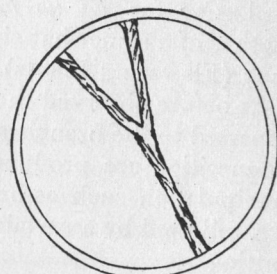
Methods of
holding stems
at their base.

Some Schools affect a rustic simplicity by employing a natural forked stem which is called *Mitsu mata kubari*, but most writers agree that the chief point of importance is that the *Kubari* should be effective as it is not meant to be seen.

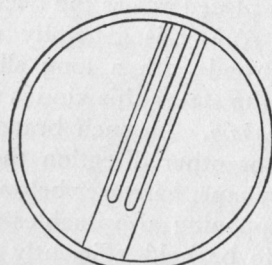
For flowers placed in broad shallow vessels, such as *Suna bachi* and *Ba-darai*, other kinds of *Kubari* are used which are hidden below the pebbles or



Ima kubari
(Present fastener).



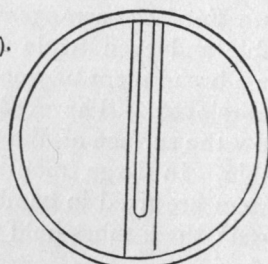
Mitsu mata no kubari
(Forked sprig fastener).



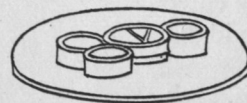
Futatsu kubari
(Double fastener).



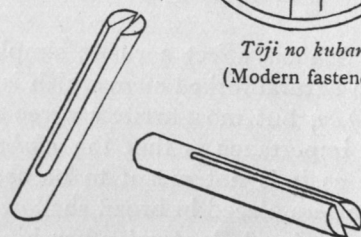
Kana ami dome
(Metal mesh fastener).



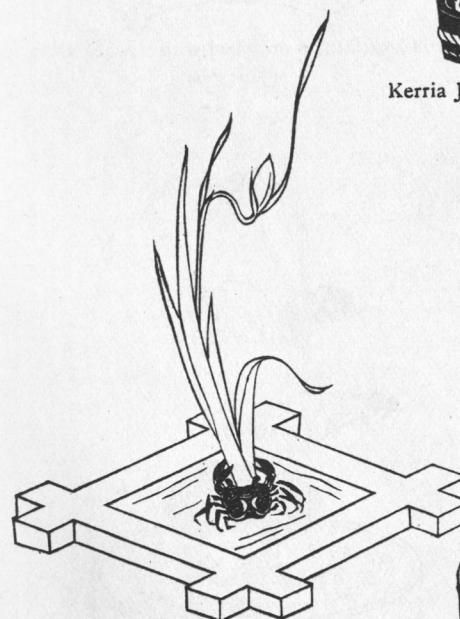
Tōji no kubari
(Modern fastener).



Tsutsu dome
(Tube fastener).



Kerria Japonica arranged with "horse's bit" fastener
(*Kutsuwa dome*).



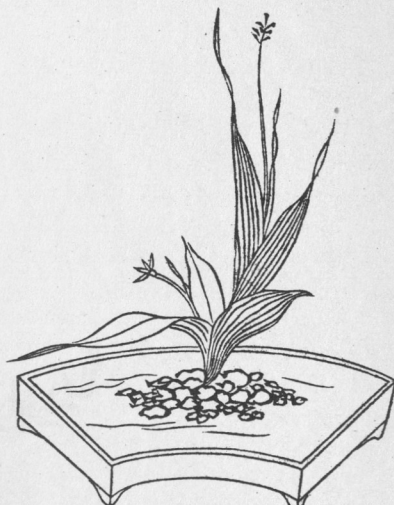
Iris arranged with "metal crab" fastener
(*Kani dome*).



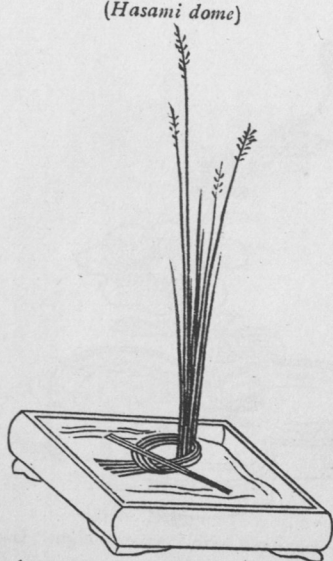
Rosa rugosa, arranged with "paper-weight" fastener
(*Kesan dome*).



Narcissus arranged with "scissors" fastener
(Hasami dome)



Bletia hyaciathina arranged with "pebbles" fastener
(Jari dome)



Scirpus lacustris arranged with "knife" fastener
(Kogatana dome)



Nuphar Japonicum arranged with "Chain" fastener
(Kusari dome)

Fancy kinds of stem fasteners (Tome).

sand which these vessels contain. One kind called the *Kana ami dome* or *Metal net fastener* consists of a sheet of metal perforated with holes of different diameter to receive the extremities of the different stems or branches (see Plate 24). Another kind called the *Tsutsu dome* consists of small rings or sections of bamboo of different diameter glued to a wooden board, the different stems finding a lodgment in these, and being partly held in position by the sand or pebbles which cover them (see Plate 24).

Other kinds of fancy fixtures are employed such as *Kutsuwa dome* or Horse's bit fixture, *Kami dome* or Crab fixture, *Hasami dome* or Scissors fixture, *Kagatana dome* or Knife fixture, *Kusari dome* or Chain fixture, and *Jari dome* or Gravel fixture (see Plates 25 & 26). These fixtures are chiefly, as their names imply, various metal implements which are used in such shallow vessels in a fanciful manner to assist by their weight in holding the flower stems in position. Unlike the wooden *Kubari* they are intended to be visible and form a capricious combination with the flower design.

Fancy kinds
of fixtures

In modern times a *Kubari* made of two pieces of wood hollowed out and bound at the two ends is often used. A splayed or wedge-like form is given to the opening.

Connected with the principal Japanese flowers there are certain traditions which affect their employment in floral compositions. The following are some of the principal of these traditions.—

BOTAN NO DEN

THE TRADITION OF THE PEONY

The Peony is said to be the king of flowers in China, and when used in combination with other flowers is entitled to the most important position. It is sometimes called *Fuki-gusa* which means *Distinguished Plant*. As the Peony is large and full

Chinese king
of flowers.

in flower a too crowded arrangement of blossoms must be avoided.

HASU NO DEN

THE TRADITION OF THE LOTUS

Indian and
Buddhist king
of flowers.

The Lotus is said to be the king of flowers in India and is consequently entitled to precedence on the *Toko no ma*. It is often called *Hotoke no Hana* or the *Flower of the Buddhist spirits* and on account of its religious character is disliked for occasions of rejoicing. The leaves of this plant play the most important part in the arrangements and there are three forms of leaf employed called, respectively, *Kwako*, meaning style of the past, for open leaves, *Genzai*, or style of the present, for half opened or curled leaves, and *Mirai*, or style of the future, for closed leaves. In ordinary compositions a large open leaf is used for the *Shin*, a half opened one for the *Gio*, and a curled one for the *Sō* or *Tome*.

SAKURA NO DEN

THE TRADITION OF THE CHERRY FLOWER

Japanese king
of flowers.

The Cherry blossom is regarded in Japan as the king of flowers, and consequently has precedence when arranged with other flowers on the same *Toko no ma*. Unlike most flowers its branches must be trimmed and trained as little as possible in making into compositions. For the centre of a cherry flower design a somewhat sparse arrangement of buds must be used, for the sides half open flowers, and for the lower *supports* flowers in full bloom in large quantities should be employed.

KAIDŌ NO DEN

THE TRADITION OF THE "PYRUS SPECTABILIS"

A rival to the
cherry blossom.

This is one of the so called kings of flowers in Japan, and holds high rank and precedence before

others. As however it blooms contemporaneously with the Cherry flower and the Peony, if used in combination with these the Cherry flower takes the central position, the *Kaido* is placed to the right, and the Peony on the left. A fancy name for the *Kaido* is *Kikkijō-sō* meaning *Plant of Good and Evil*, so named because it is said that this flower flourishes in a house of good fortune, and droops in a house of bad fortune. For this reason some people, preferring to remain in ignorance of their good or ill luck, will not plant this flower in their gardens.

When used in artificial arrangements the composition should be full with numerous blossoms. In some styles this flower is called *Kitsudō-sō* or the *Virtue directing plant*, and as such is much used in priests' gardens. It is not suitable for floral compositions on the occasion of fêtes.

ASAGAO NO DEN

TRADITION OF THE "MORNING GLORY"

This plant being a creeper should be attached to a withered stump, twig, or bamboo stem placed in the vase, round which it should be wound in a direction turning the flowers to the left side. For the *Tome*, or lower part of the arrangement, buds must be used and flowers in full bloom avoided.

Management
of creeping
plants.

MOMIJI NO DEN

TRADITION OF THE MAPLE

This is one of the most important flowerless trees the branches of which are used as *Flowers* in Japanese compositions. There are two kinds of Maple, the *Haru Momiji* or *Spring Maple* which is red when the young leaves open, and the *Kaede* which is green in the spring and turns red in the autumn. There are several fancy styles of arrangement used for the Maple, as follows.—

Numerous
varieties of
Maple.

Asa hi no sashikata or *Sunrise arrangement*, in which the leaves of the *Shin* or centre should shew their fronts; *Yū hi no sashikata* or *Sunset arrangement*, also called the *Aki no sashikata* or *Autumn arrangement*, in which the leaves of the principal centre should display their under sides.

Shigure no sashikata or *Cloudy weather arrangement*, the idea of which style was taken from the wild Maple trees of Ogura yama in Kiōto the leaves of which are often curled by frost. This character is given to Maple arrangements made during the tenth month; the leaves should be curled and sprinkled with spray.

Tsūten no sashikata or the *Tsūten arrangement*, named after a spot called *Tsūten* where the Maple branches dip down into the river: For this style or arrangement green leaves must be used above and red leaves below.

Tatsuta no sashikata or the *Tatsuta arrangement*, called after a place of this name where Maple trees overhang the river. In arranging the *Shin* of this style several leaves should be taken off and dropped into the water of the vessel to suggest leaves which have fallen in the river. This style of arrangement is suited for use in the seventh and eighth months before the Maples redden.

MATSU NO DEN

THE TRADITION OF THE PINE

The Pine tree specially honoured as an evergreen.

The Pine tree being an evergreen is much esteemed and its use for floral compositions is considered very felicitous. It should not be much trimmed, and an overlaboured arrangement should be carefully avoided. A thick gnarled branch is preferred, and a bold character should be given to the whole.

TAKE NO DEN

TRADITION OF THE BAMBOO

The Bamboo is strictly speaking regarded neither as a *tree* nor a *plant*. It may be used in the place of either, or it may be merely employed as an auxiliary (*Soye mono*). If Bamboo is employed in a floral composition the use of a vessel made from bamboo must be avoided. A favourite way of using Bamboo is to employ a portion from the middle of a stem or tube with the small twigs and leaves attached, and in this case the form of cut given to the top of the main stem, which is called the *Kirikuchi*, is important. Sometimes a splice shaped cut is used, and sometimes a horizontal one. If used on wedding occasions the *Kirikuchi* must be hidden by leaves.

Peculiar character of the Bamboo.

SHŌ-CHIKU-BAI NO DEN

TRADITION OF THE PINE, BAMBOO AND PLUM

The triple arrangement of the Pine, Bamboo, and Plum, is one of the favourite combinations for felicitous occasions. It is specially used at the New Year and for wedding ceremonies. If all three are displayed in one vessel the Pine should be used for the *Shin*, the Bamboo for the *Giō*, and the Plum for the *Sō*. If each be arranged in a separate vessel then the Pine has the central position, the Bamboo is placed on the left, and the Plum on the right. In such arrangements the Plum should have its stem bound with the coloured silk cord called *Mizuhiki*.

New Year arrangements.

OMOTO NO DEN

TRADITION OF THE RHODEA JAPONICA

This plant is esteemed for its beautiful large leaves and the principal art of arrangement con-

Management of large leaved plants.

sists in a careful disposal of the different leaves in a well balanced composition. The principal leaves are distinguished by the following names.

Shin no ha, or *Central leaf*, occupying the centre of the design. *Haru no ha* or *spring leaf*, being a green leaf enveloping the central stem: *Natsu no ha* or *Summer leaf*, a wide leaf used in a drooping manner: *Aki no ha* or *Autumn leaf*, a leaf which is used in the background of the composition, having its tip withered: *Fuyu no ha* or *Winter leaf*, a withered leaf used in the front. In addition to the above the following leaves are also used. *Tsuyu uke no ha* meaning the *Dew receiving leaf*, a leaf the front of which is curled upwards; this leaf is used in front of the *Shin* in Spring and Summer.

Tsuyu koboshi no ha meaning the *Dew dripping (spilling) leaf*, a leaf placed behind the *Shin* having its end curved down. Such a leaf is used in Autumn and Winter arrangements.

Tsubame guchi no ha or *The swallow mouthed leaf*, which form consists of two young leaves placed together so as to present a double tip, and which is placed between the large leaves of the composition. Its use is confined to the first and the twelfth months: in the twelfth month it should be larger than in the first.

The Omoto has small bunches of berries, and a bunch of these should be placed in front of one principal leaf, springing from between two secondary leaves. One bunch of berries suffices for any arrangement not exceeding nine leaves.

Special names are given to different styles of arrangement in which some of the above forms of leaf are employed.

Uchū no sashikata or *Rainy season arrangement*. This may be used at any time of year. In this style either the *Dew-receiving leaf* or the *Dew spilling leaf* must be used.

Setchū no sashikata or *Snow time arrangement*. In this style the above two leaves are both used, the berries are kept low in position, and withered

leaves are not allowed.

Haru no sashikata or *Spring arrangement*. This style is used in the first month, when many young leaves with very few withered leaves should be employed.

Natsu no sashikata or *Summer arrangement*. This style is distinguished by the use of a very full leaved arrangement. A withered leaf is permitted in the front only.

Aki no sashikata or *Autumn arrangement*, distinguished by the use of many withered leaves and no young leaves.

Fuyu no sashikata or *Winter arrangement*. This style is peculiar to the twelfth month when many withered leaves and the *Tsubame guchi* leaf should be employed.

YANAGI NO DEN

TRADITION OF THE WILLOW

The Willow is used for floral arrangements on felicitous occasions, from the fifteenth day of the eighth month to the first day of the third month. As the branches of this tree droop, care must be taken to avoid an arrangement in which branches droop on both sides of a composition. The droop should be confined to one side, and an annexed *plant* or *tree* branch must be placed on the other side of a composition. If however employed at the anniversary of a death both sides of the arrangement may droop. In using branches of the Willow it is a common practice to tie the long drooping stems into a loose loop. This custom is said to have been originated by *Soho* the founder of the *Enshū* school, who found in otherwise difficult to prevent the long branches trailing upon the mats, in standing arrangements. The custom became afterwards a piece of affectation applied even to to hanging arrangements.

Looping up
of trailing
branches.

Arrangement
according to
season.

SAKAKI NO DEN

TRADITION OF THE CLEYERA JAPONICA

Sacred tree
branches.

This tree, often called the Cypress, has a very sacred association in Japan, being specially the tree of the gods and supposed to be the most ancient of all trees. It grows abundantly in the groves of many old temples and its branches are used for religious ceremonies and flower arrangements. The term *Sakaki* has come however to be applied to other trees growing in temple grounds. For example, the *Sakaki* of the *Tatsuta* temple is the Maple, that of the *Miwa* temple is the Cedar, and that of the *Adzuma-no-mori* shrine is the Camphor tree. In using the branches of any of the above trees for *Shinto* ceremonial arrangements the compositions should be full leaved with a direction towards the South.

For Buddhist ceremonials the *Shikimi* (*Illicium religiosum*) is used and the arrangement has a Northern direction.

TSUBAKI NO DEN

TRADITION OF THE CAMELLIA

The Camellia
honoured as
an evergreen.

There is a prejudice against the Camellia on account of the fragility of the flower, which falls to pieces at the slightest touch; it is nevertheless much esteemed as being an evergreen. The famous *Ogasawara* mentions the following reasons for the high estimation in which the Camellia should be held. It is recorded that in the time of the gods, *Sosa no no mikoto* and his consort *Inada hime* built a palace and as a token of unchanging fidelity for eight thousand years planted a Camellia tree. This tree is said still to exist in the province of *Izumo* and is called *Yatsu yo no Tsubaki* or the *Camellia tree of eight thousand years*. Another reason assigned for the high estimation in which this tree is held is that the pestle in which the rice

for the wedding cake is ground is made of its wood.

CHOSHUN NO DEN

THE TRADITION OF THE CHOSHUN

This plant is regarded as felicitous because it lasts longer than any other. For this reason it receives the fancy name of *Gekki-so* or *Month to month plant*. Some people object to its use on important occasions on account of its thorns, but there is no objection to removing the thorns.

Use of thorny
plants.

MIZU KUGURI NO UME NO DEN

TRADITION OF THE WATER DIVING PLUM

OR

NO NAKA NO SHIMIZU NO DEN

TRADITION OF THE RURAL SPRING

With regard to these special arrangements it is related that *Sōhō* upon a certain hunting expedition saw in the mountains a large plum tree one of the branches of which bent into the stream below, the extremity again rising upwards clad with blossoms. Being struck with the effect, he applied it to artificial arrangements of plum branches in shallow water vessels.

Fanciful ar-
rangement of
plum blossoms.

ENZAN, KINRIN NO DEN

TRADITION OF THE DISTANT MOUNTAIN AND
NEAR FOREST

This fancy is applied to flower arrangements placed in bamboo vases having one top and two side mouths. In such vessels a water *plant* should be placed in the highest position, a land *plant* in the middle, and a *tree* branch below, the idea being to suggest the scenery of a mountain lake with fields on the mountain slope and a forest at the

Arrangement
suggestive of
a mountain
landscape.

base. With this object in view the *tree* branch below must be high in arrangement to keep up the idea of a near foreground, the water *plant* above should be kept low to suggest distance, and the land *plant* in the centre suggesting middle distance, must be of medium middle height.

HA ICHI MAI HANA ICHI RIN NO DEN
TRADITION OF ONE LEAF AND ONE FLOWER

Simplest kind of arrangement with single leaf and blossom.

This elementary arrangement of one flower with one leaf is attributed to the famous artist and philosopher Rikiu who on a certain occasion having observed a fence covered with convolvuli gathered one flower and one leaf arranging them in a vase. On being asked why he adopted so modest a design he replied that as it was impossible to rival nature in its grouping, our artificial arrangements should be as simple and modest as possible; even one leaf and one flower were sufficient, he said, to call for admiration.

CHARACTER OF FLOWERS.

General rule for character of arrangement.

The above principles of arrangement have been called traditions as they are in many cases founded upon traditional fancies handed down from early times. Other more common place rules exist for the treatment of special flowers according to their different character and season. All flower arrangements have one of the two following general characters namely *Fukki no sashikata* meaning *Rich arrangement*, or *Hin no sashikata* meaning *Poor arrangement*. In the former the flowers are disposed in three or five bold lines, such compositions being specially suited for congratulatory occasions. In the latter the arrangement is large but the flowers in small quantities and the character thin and sparse.

Branches having flower buds and those having blossoms require somewhat different treatment. It is also necessary to bear constantly in mind the natural character of the particular *tree* or *plant* employed. For example, as the branches of the Peach tree have a straight upward character, arrangements with this tree must partake of such a character. The Plum tree on the other hand being of a bent and irregular nature, a similar character should be given to it when used in artificial compositions.

Special rules for character of arrangement.

Again among trees and flowers of similar species there are distinct differences of character in growth which must be observed—

Difference of character among flowers of similar species.

The *Kakitsubata* and *Ayame* for example, which are different species of Iris, have a different character; so with the Summer Chrysanthemum and winter Chrysanthemum; the common Pine and Five-leafed-pine; the Peony and the Tree Peony, etcetera. Also the Wistaria and the Willow are both used for their trailing stems but the character of arrangement is entirely different in each.

The Japanese have a general name *Koyo*, difficult to translate, applied to the red and golden coloured leaves of different trees in the Autumn. Three distinct colours, red, light red or yellow, and warm green are recognised as the principal Autumn tints. For ordinary artificial arrangements of such changing leaves the *Shin* should be red, the *Giō*, light red or yellow, and the *Sō* or *Tome* should be green.

The following rules and remarks apply to the character of certain favourite flowers.

KAKITSUBATA
(IRIS LAEVIGATA)

This plant is common to all four seasons and when used requires to be treated in character with the particular season. In Spring the leaves are

stiff and straight, with no curl, the flower stems are short, and the flowers low down.

In Summer the leaves are full and numerous, and there is much spirit in the flowers.

In Autumn the flowers are tall and the leaves bent and curled. In Winter the leaves are partly dead and withered and the flowers are weak and drooping.

SUISEN

(NARCISSUS TAZETTA)

This plant is arranged also in somewhat different manners to accord with the particular month in which it is used. Before the winter solstice the *Shin* should be arranged straight and the flowers kept low. After this period the leaves should be bent, thickly arranged, and the flowers placed high. If used in Spring time the leaves should be limp and drooping, the flowers long, and their stems bent; the leaves should have their sheathes on and the whole arrangement must be made to appear as if growing in the water.

AZAMI

(ARGEMONE MEXICANA)

With this flower a large leaf should be used at the bottom, which is technically called the *Doha* or Earth leaf.

FUJI

(WISTERIA)

Behind the *Shin* in an arrangement of Wistaria should be introduced a drooping branch called the *Enkō* branch, named after a certain species of long armed monkey which often swings itself on the branches of such creepers.

YAMABUKI

(KERRIA JAPONICA)

When this plant is artificially arranged a special stem having its end a little withered and called the *Tsuyu no eda* or *Dew branch* should be introduced at the front.

UME

(PLUM)

One of the favourite kinds of Plum branch is called the *Zuwaye*, consisting of a piece of old trunk with young straight sprouts springing from it. This kind of branch must not be used before the winter solstice. After the first month it may be used as the *Shin* of an arrangement, and then the new branches should spring from a bend or knot in the trunk. If red Plum blossoms are used in a combined arrangement they should be placed in the front of the composition.

HANA SHŌBU

(IRIS LÆVIGATA)

In arranging this plant the three centre-most leaves should be long and a special leaf called the *Kammuri ba* or *Gap leaf* must be placed as a back ground to the principal flowers.

AYAME

(IRIS SIBIRICA)

The principal front leaves of this plant should be arranged in three steps or gradations, and use of many leaves must be avoided.

SHAGA
(IRIS JAPONICA)

This plant should be arranged with four front leaves long or short at will, but no leaves should be placed behind the *Shin* or central stem.

YOSHI, ASHI AND GAMA
(REED, RUSH AND BULL-RUSH)

Generally speaking in arranging these water grasses the *Shin* or centre should be partly withered and round the stem younger sprouts should be used.

When flowers are arranged during the high winds of the eighth month (present September) a bending character may be given to the whole composition to look as if blown by the wind.

ARTIFICIAL PRESERVATION

Methods of
artificial per-
servation.

Various methods are in use for prolonging the vitality of cut branches and plants used in flower arrangements. As a rule *Shūgi no hana*, by which is meant those plants which are used on felicitous occasions, should not be thus artificially treated, though the *Bamboo* is often made an exception to this rule. The methods of preservation as applied to different plants are as follows.

The *Bamboo* should be cut in the morning at 4 a.m. and the bottom division or knot removed, leaving the upper division untouched. Then about fifty eight grains (1 *momme*) of cloves stewed in hot water should be filled in to the tube from below, the bottom being afterwards closed up. It is then laid horizontally until the liquor inside cools, and emptied, after which it is ready for use.

The *Wistaria* should have its cut stem burnt and then immersed in *Sake*, after which it is ready for use.

With regard to *Maple* branches the very red leaved kind will not last well but the lighter coloured sort is more lasting. When cut the leaves should be immersed in water for an hour before use, this process contributing to the vitality.

For the *Lespedeza* the cut end of the stem must be burnt.

For the *Hydrangea* the cut end of the stem must be burnt to charcoal, it is then ready for placing in water.

For the *Willow* the cut stem should be spliced off and a drug called *Senkiu* being tied round it, it should be immersed in water for one night.

It may be taken as a general rule that all flowers which suck up water with difficulty are improved in vitality by treating the end of their stems with fire or hot water. Generally speaking land plants are better treated by burning, but for water plants the hot water treatment is best.

The *Nuphar Japonicum*, a water plant much esteemed and called the *Kōhone*, should be selected from a shallow spot and cut during the heat of the day. A liquor composed of cloves boiled in tea should be blown into the cut stem as this prolongs its vitality.

The *Morning glory* should be cut at night whilst the flowers are closed and the buds should be immediately bound up with soft paper. The paper is removed in the morning at the time of arranging the flowers.

The *Begonia Evansiana*, called the *Shukaidō*, should be cut in the early morning the knots removed with a sharp knife and the whole immersed in water before arranging.

The *Monochoria vaginalis*, called the *Mizuaoi*, when cut should have about one inch of the end immersed in hot water until the colour changes, and it must then be dipped deeply in cold water, after which it is ready for use.

The *Aster* should have its end burnt and then immersed deeply in water.

The *Renecis Kaempperi*, called the *Tsuwabuki*, is treated in a similar manner to the *Monochoria vaginalis*.

The *Argamone mexicana*, called *Azumi*, should have its stem tightly tied round with soaked paper at a point five or six inches above the cut end. The end should then be burnt with a flame, after which the paper is removed and the flower is ready for use.

The *Nandina domestica*, called *Nanten*, is of straight and very brittle stem. The parts to be bent must be wrapped in wet paper and the paper is then burnt. After the paper is burnt to ashes it will be found that the stems can be easily bent at these places. When bent to the forms required they are tied with string and put in water for some time.

PRACTICAL EXAMPLES

Practical lessons in flower arrangements.

As practical examples of flowers arrangement are given several illustrations of defective compositions side by side with the same altered and improved.

Plates 27 and 28. In Plate 27 the *Yamabuki* (*Kerria Japonica*) is shewn placed in a standing vase with its branches very much in the form assumed when first cut. The defects of this arrangement are the stiffness of the central stem, the weak and open appearance of the different branches near the base, the parallelism of some of the smaller stems, and the general fullness, irregularity and formlessness of the whole. Altered, as in Plate 28, the *Shin* or central branch assumes a graceful double curve, the different branches are united at the base, the curve of the secondary branch is altered and some of the smaller stems are removed. The whole resolves itself into five governing lines.

Plates, 29 and 30. In Plate 29, the *Ran* (Orchid) is shown in a standing vase in an almost

symmetrical arrangement. One of the principal faults is this same regularity and the straightness of the central leaf. The distribution of the *In* and *Yō* of the leaves is bad; by which is meant that the variety and balance of front and back of the leaves is not obtained. Altered and improved as in Plate 30, the stem of the central leaf is curved gracefully, and it shows mainly its front surface. The other leaves are kept firmly together at their base and arranged so as to reveal portions of their fronts and backs in such a way that the *In* and *Yō* elements are judiciously balanced. The general form of the composition assumes a trilinear group of *Shin*, *Giō* and *Sō*.

Plates 31 and 32. In Plate 30, the *Ko-demari* (*Spiraea cantoniensis*) is shown carelessly arranged in a hanging bamboo vase with a side mouth, called *Shishi guchi hanaike*. Here the central branch is too long for a hanging arrangement, which requires that the *streamer* should be longest: the whole is too spread, and the branches are too numerous. Altered as in Plate 32, the *Shin* is shortened, the *Giō*, which is a *streamer*, is bent down in a wave-like curve, some of the excessive twigs are removed, and the whole resolves itself into a three lined arrangement.

Plates 33 and 34. In Plate 33 is shown the *Choshun* (*Rosa Indica*) arranged defectively in a crescent shaped hanging vessel. The chief faults are the sparsity of leaves, the leanness of parts of the stem, the height of the heaviest open flower and its proximity to the half opened bud, the want of power in the line of the *Shin*, and the cutting of the edge of the vessel by some of the lower leaves. Altered as in Plate 34, the general line is improved, the open flower is placed lower, and the leaves are disposed so as to avoid an appearance of leanness in the principal stem.

Plate 35 shows a defective arrangement of Iris. The leaves are badly united at the base, the line of the *Shin* is weak, some of the side leaves are

straggling, and the top flower and bud are two close together.

Plate 36 shows the same arrangement altered. The leaves are united at the base, the general line of the composition improved, the flowers are better distributed, and some of the superfluous leaves are removed.

Plate 37 shows branches of Plum blossoms as gathered and the same after bending and trimming ready for making into a composition.

Plate 38 shews the same branches after dressing arranged together in a three lined composition.

Plate 39 shows a natural sheaf of Iris leaves as plucked and some of the same leaves disunited ready for use in a floral composition.

Plate 40 shows the same leaves re-combined artificially in various ways. The same plate also shows various kinds of flower stems with flowers. The character of these flower stems varies much with the particular season.

Plate 41 shows three different compositions with Iris leaves and flowers together; one with a single flower, another with two, and a third with three flowers.

Plate 42 shows the different character of composition necessary with Summer and with Autumn Chrysanthemums. In each case the peculiar character of the branches before composition is illustrated side by side with the finished arrangement. The Chrysanthemum here shown is of a small kind called *Kogiku*.

Plate 43 shows an arrangement of a pair of vases together with a single *Kakemono* in the *Toko no ma*. The vase on the right side contains the *Shion* (Aster Tataricus) arranged in three lines, and that on the left contains the *Kakitsubata* Iris (Lævigata) arranged also in three lines so as to balance the opposite composition.

Plate 44 shows an arrangement of *Momo* (Peach blossoms) with *Chōshun* (Rosa Indica) in a *Hana kago* (Flower basket). In this composition the

Peach branches are distributed into the two lines of *Shin* and *Sō* and the *Chōshun* occupies the position of the *Giō*.

Plate 45 shows an arrangement of *Take* (Bamboo) combined with *Kōhone* (Nuphar Japonicum) in a bronze sand bowl. As is sometimes customary in such broad flat vessels the arrangement is a double one, the materials being placed side by side detached at the base. The character of the thick stemmed bamboo necessitates vertical tubes cut off with a splice cut, but the leaved branches attached are distributed so as to suggest the trilineal arrangement of the *Shin*, *Sō* and *Giō*. The *Kōhone* shews an arrangement of seven leaves and two flowers, the longest leaf taking the position of the *Shin* and shewing mainly its front surface, the other leaves are carefully distributed as *supports*, some shewing their front and others their back surfaces.

Plate 46 shows an arrangement of *Kiku* (Chrysanthemum) with seven flowers, in a fancy bronze vase. Here the trilineal distribution of stems and the disposition of the flowers and buds are to be noted. The lines are of somewhat exaggerated curves and the *Giō* partakes almost of the character of a *streamer*.

Plate 47 shows an arrangement of *Shiro Shakuyaku* (white Peony) with seven flowers in a high bronze vase. The *Shin* and *Giō* lines are very distinct, but the *Sō* is suggested only by a single leaf and flower placed on the right.

Plate 48 shows an arrangement of *Nadeshiko* (Dianthus superbus) in a bronze vase placed as is common a little to one side of the mural picture. Seven blossoms are used and the arrangement is a trilineal one, the *Shin* being however double.

Plate 49 shows an arrangement of *Chōsen Asagao* (Corean-convolvulus) in a bronze vase upon a high wooden stand. The floral arrangement is placed quite at the side of the picture so as not to cross it. The composition has three blossoms.

Plate 50 shows an arrangement of *Ha-ran* (Leaf-orchid) in a hexagonal bronze vase upon a lacquered stand. The composition is on one side of the picture, one leaf just crossing it, but not so as to hide any important portion. The leaves are distributed in three main lines and show their front and under surfaces in variety.

Plate 51 shows a five lined arrangement of *Goyō no matsu* (Five leaved Pine) in a high standing vase of bronze.

Plate 52 shows an arrangement of *Nanten* (*Nandina domestica*) in a fancy bronze vase. This is a five lined composition with five bunches of berries and leaves. The *Giō* line is curiously looped into a knot.

Plate 53 shows the *Shō-chiku-bai*, or favourite combination of Plum, Bamboo and Pine, treated in a fanciful manner. The vase itself is a cylinder of natural bamboo with a little sprout attached to it. The Pine and Plum branches are inserted in this, the Pine forming the *Shin* and *Giō* lines, and the Plum forming the *Sō* line and augmenting the *Shin*.

Plate 54 shows a five flowered arrangement of Narcissus in five lines placed in a bronze vase. The leaves are carefully grouped and curled so as to reveal partly their under surfaces.

Plate 55 shows an arrangement of Pine, Plum and Bamboo (*Shō-chiku-bai*) in a saucershaped bronze vase. The Pine branch occupies the position of *Shin*, the Bamboo, which in this case is a thin leafy branch, occupies the place of *Giō*, and the Plum branch is used as a *streamer* for the *Sō* (*Sō-nagashi*).

Plate 56 shows the arrangement of a handsome leaved plant called *Gibōshi* (*Funkia ovata*) in a simple bronze vase. Seven leaves and three bunches of flowers are employed, and the leaves are carefully curled and arranged with due regard to the *In* and *Yō*, or *male* and *female* character.

Plate 57 shows a curious arrangement with a

long stalked Cabbage (*Ha botan*) in a bowl shaped vase. The arrangement is peculiar but resolves itself into five lines.

Plate 58 shows an arrangement of a Plum branch in a broad flat bronze basin. The composition is trilineal the *Sō* branch being a *streamer* and made to dip into the water of the vessel. Such an arrangement is called the *water diving plum*, the style having been originated by *Sō-bō* who is said to have taken the idea from nature.

Plate 59 shows the *Yamabuki* (*Kerria Japonica*) arranged in a circular tub such as is used for horses called *Ba-darai*, and held at the bottom by a horse's bit. It is placed to one side of the hanging manuscript.

Plate 60 shows a hanging flower basket attached to a pillar tablet (*Suika*) containing a simple arrangement of Plum blossoms together with a plant called *Fukuju-sō* (*Adonis amurensis*). The Plum branches are arranged to form the *Shin* and *Sō* of the composition, and the plant, *Fukuju-sō*, occupies the position of *Giō* or *Soye*.

Plate 61 shows a hanging and standing arrangement used together. The hanging arrangement consists of a branch of drooping cherry tree (*Shidare zakura*) in a vase shaped flower basket with a tablet behind it. The standing arrangement consists of Irises as composed in three lines with two flowers, placed in a low bamboo vessel. The two together make a combination of *Ki* and *Kusa* or *tree* and *plant*.

Plate 62 shows a fanciful arrangement of *Wistaria* in a hanging bronze vessel, shaped like a boat. A large trailing branch or *streamer* occupies the position of the *Giō* and hangs down at the back of the vessel with two bunches of blossoms. The other stems occupy the places of *Shin* and *Sō* with three bunches of blossoms.

Plate 63 shows a hanging arrangement of *Hagi* (*Lespedeza*) in a crescent shaped bronze vessel. The lines of *Shin* and *Giō* are kept within the

horns of the crescent but the *Sō* is treated as a *Nageshi* and trails down crossing the side of the vessel in a long sweeping curve. The relative position of the hanging manuscript in the *Toko no ma* is shown.

Plate 64 shows the arrangement of a branch of *Sonare* (A kind of Fir) with *Kakitsubata* (Iris) in a large handled Chinese basket (*Hana kago*) of what is called the *Hokoji* shape, after the name of its maker. The Fir forms the *Shin* and *Sō* of the composition the *Sō* crossing the handle as a *streamer*. The Iris with three flowers is arranged in the position of the *Giō*.

Plate 65 shows an arrangement in a tall double mouthed bamboo vase. The top mouth holds a *Shakuyaku* (Peony) arranged in two lines of *Shin* and *Sō* with five flowers; and the side mouth below contains a trilineal arrangement of *Kakitsubata* (Iris) with three flowers. The Iris while possessing in itself three lines of *Shin*, *Giō*, and *Sō*, is so placed as to balance the upper arrangement of Peony and occupy the position of *Giō* with reference to this trilineal composition. It is to be observed that the Peony, occupying the higher position, is a *land plant*, and the Iris placed below is a *water plant*.

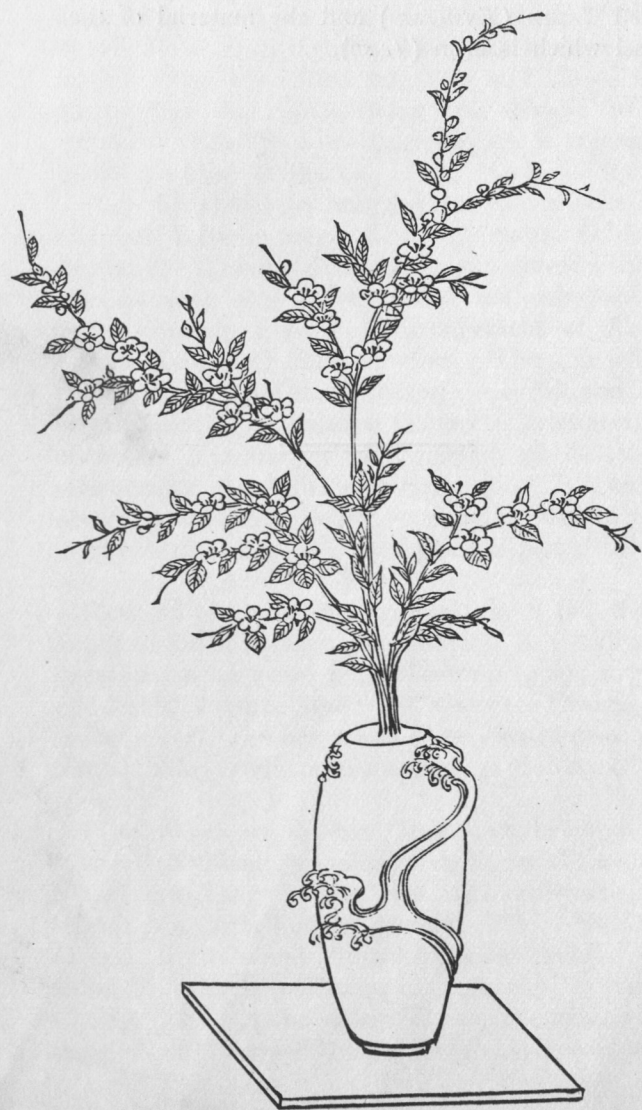
Plate 66 shows an arrangement in a tall three mouthed bamboo vase. At the top is a trilineal composition of white plum blossoms (*tree*); in the middle is a three lined and flowered Narcissus (*water plant*); and below is a three stemmed arrangement of Chrysanthemum having five flowers (*land plant*).

Plate 67 shows a seven leafed arrangement of *Kōhone* (Nuphar Japonicum) with two flowers, placed in a fancy bronze vase with a fish shaped base upon a lacquered stand. The *Shin* leaf reveals its front and the other leaves reveal their front and back surfaces in carefully balanced variety. It is to be observed that the *Kakemono* hung to one side of the flower arrangement is a

water scene, and the *Kō one* is a *water plant*.

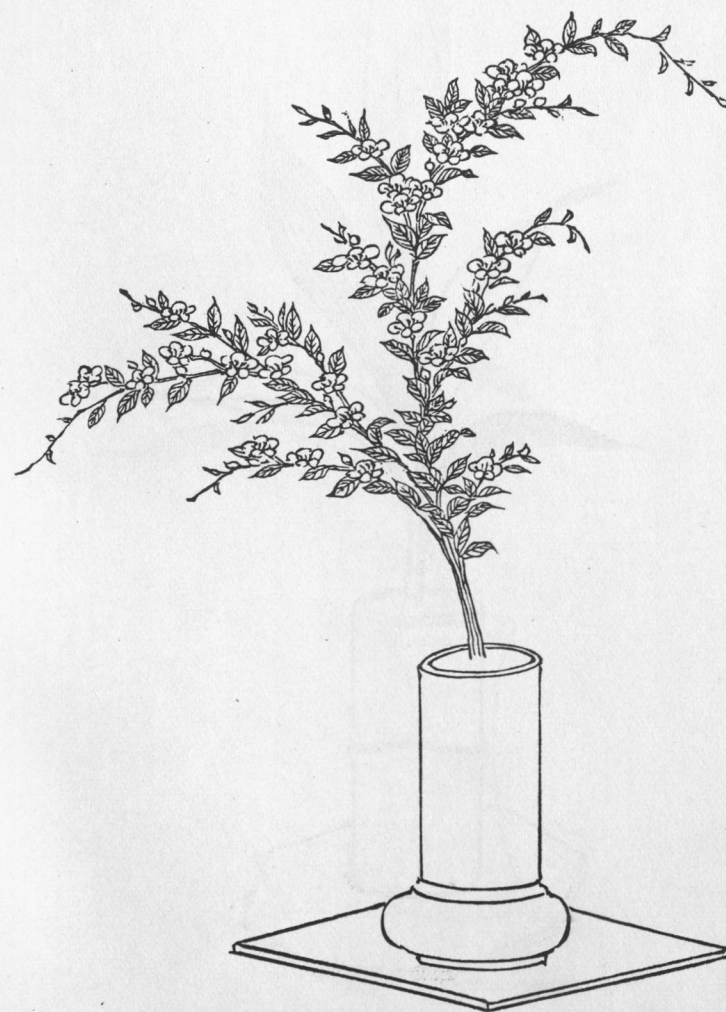
Plate 68 shews a hanging arrangement of Clematis with two flowers placed in an iron hanging vase of gourd shape hooked to the pillar of the *Toko no ma*. The arrangement is informal and as such suited for a small tea room. There is a fanciful connection between this flower, which is called *Tessen* (*Tetsu sen*) and the material of the vessel which is Iron (*Tetsu*).

PLATE 27.



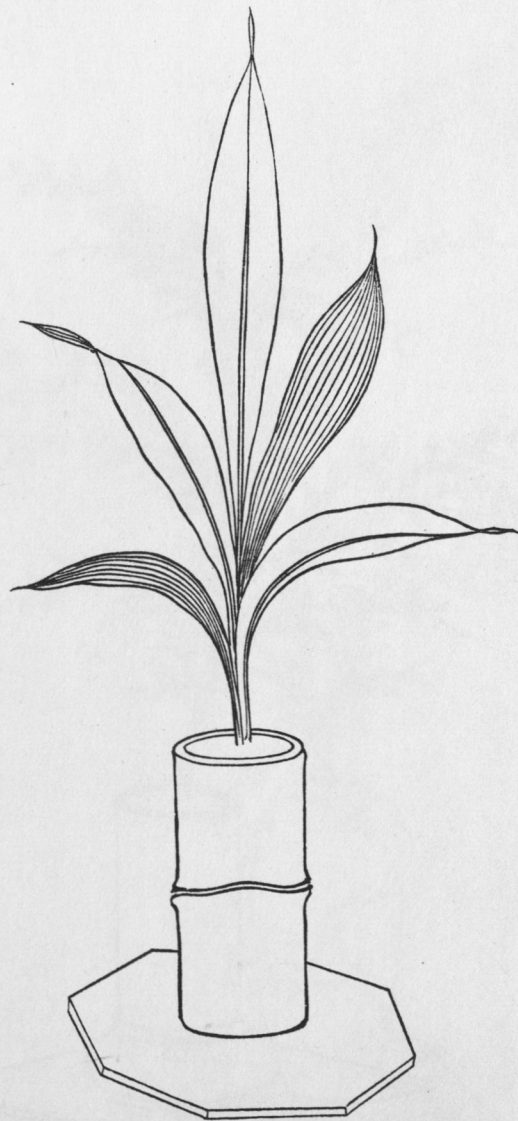
Unstudied and defective arrangement of *Kerria Japonica* (*Yamabuki*).

PLATE 28.



Altered and satisfactory arrangement of *Kerria Japonica* (*Yamabuki*).

PLATE 29.



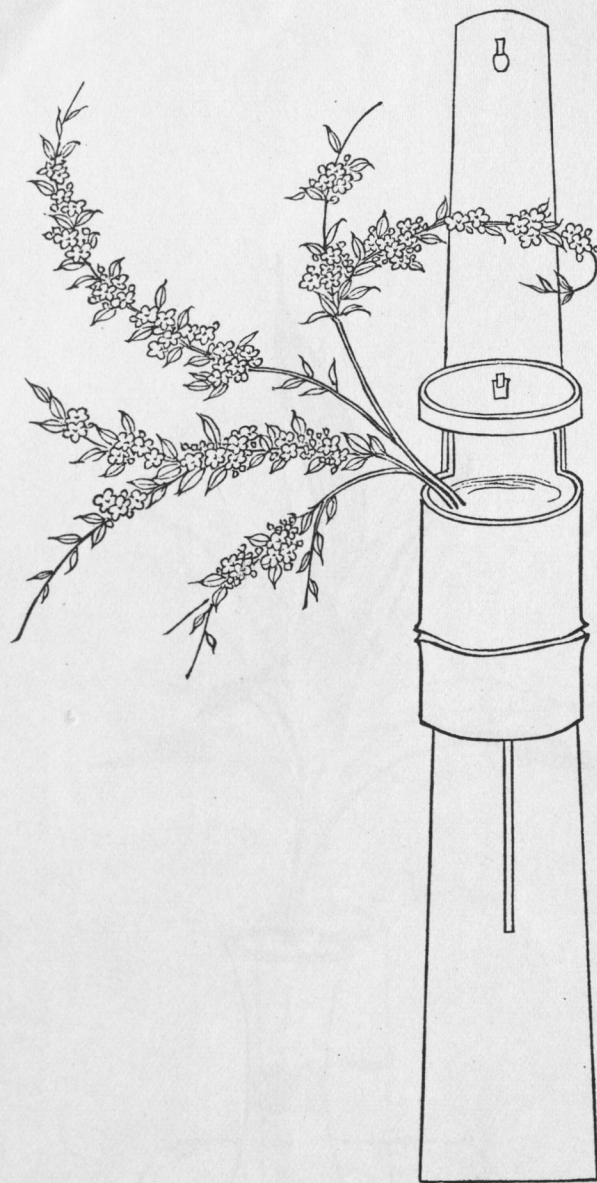
Defective arrangement of Orchid (*Ran*)

PLATE 30.



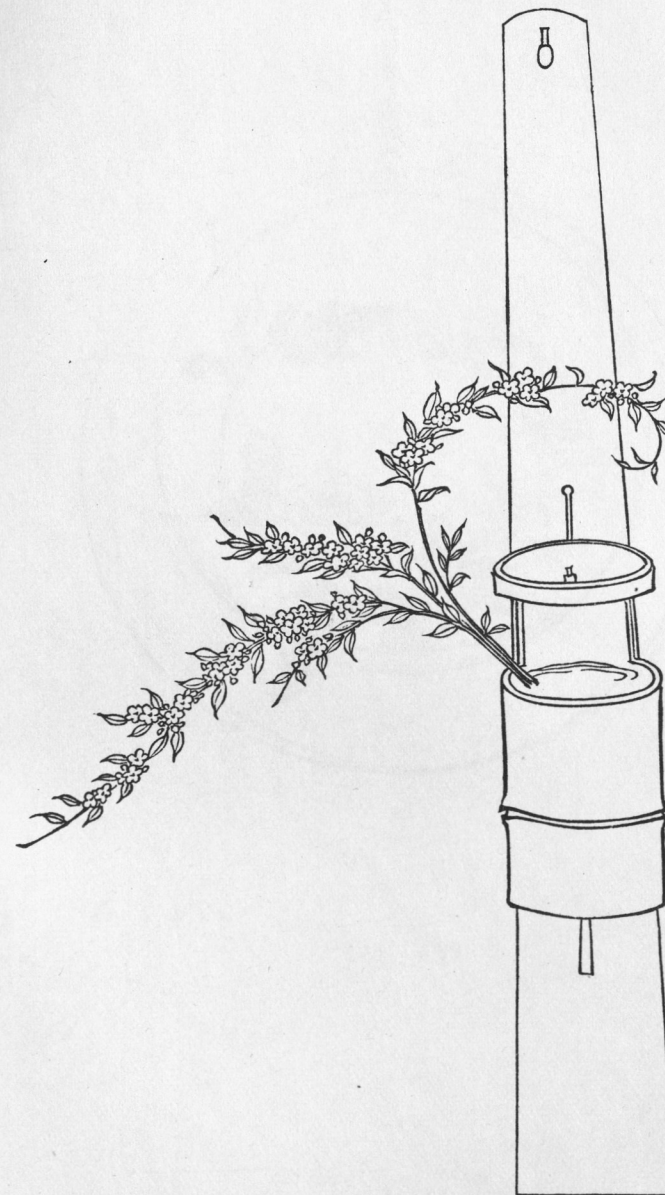
Altered arrangement Orchid (*Ran*).

PLATE 31.



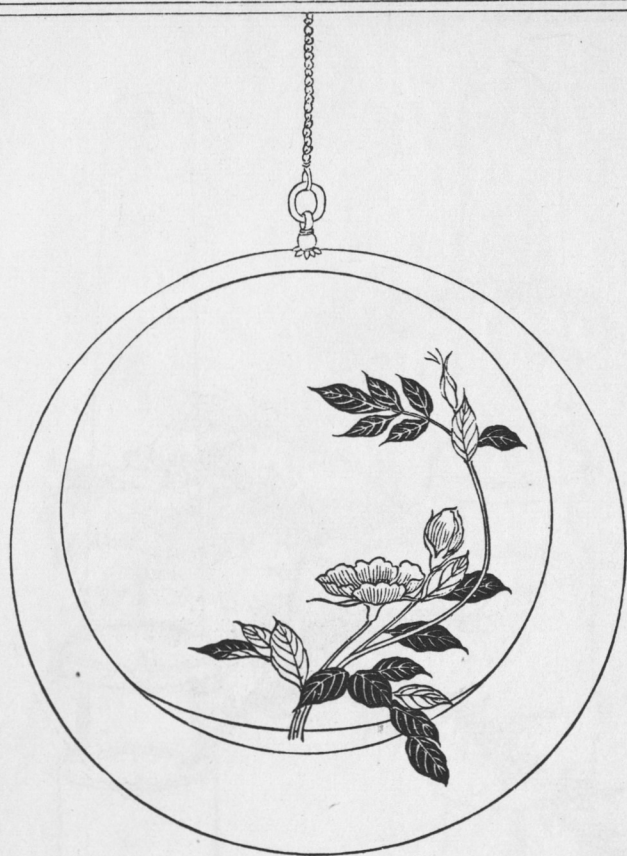
Defective arrangement of *Spiraea cantoniensis* (Kodemari).

PLATE 32.



Corrected arrangement of *Spiraea cantoniensis* (Kodemari).

PLATE 33.



Defective arrangement of Rosa indica (*Chōshun*).

PLATE 34.



Altered arrangement of Rosa indica (*Chōshun*).

PLATE 35.



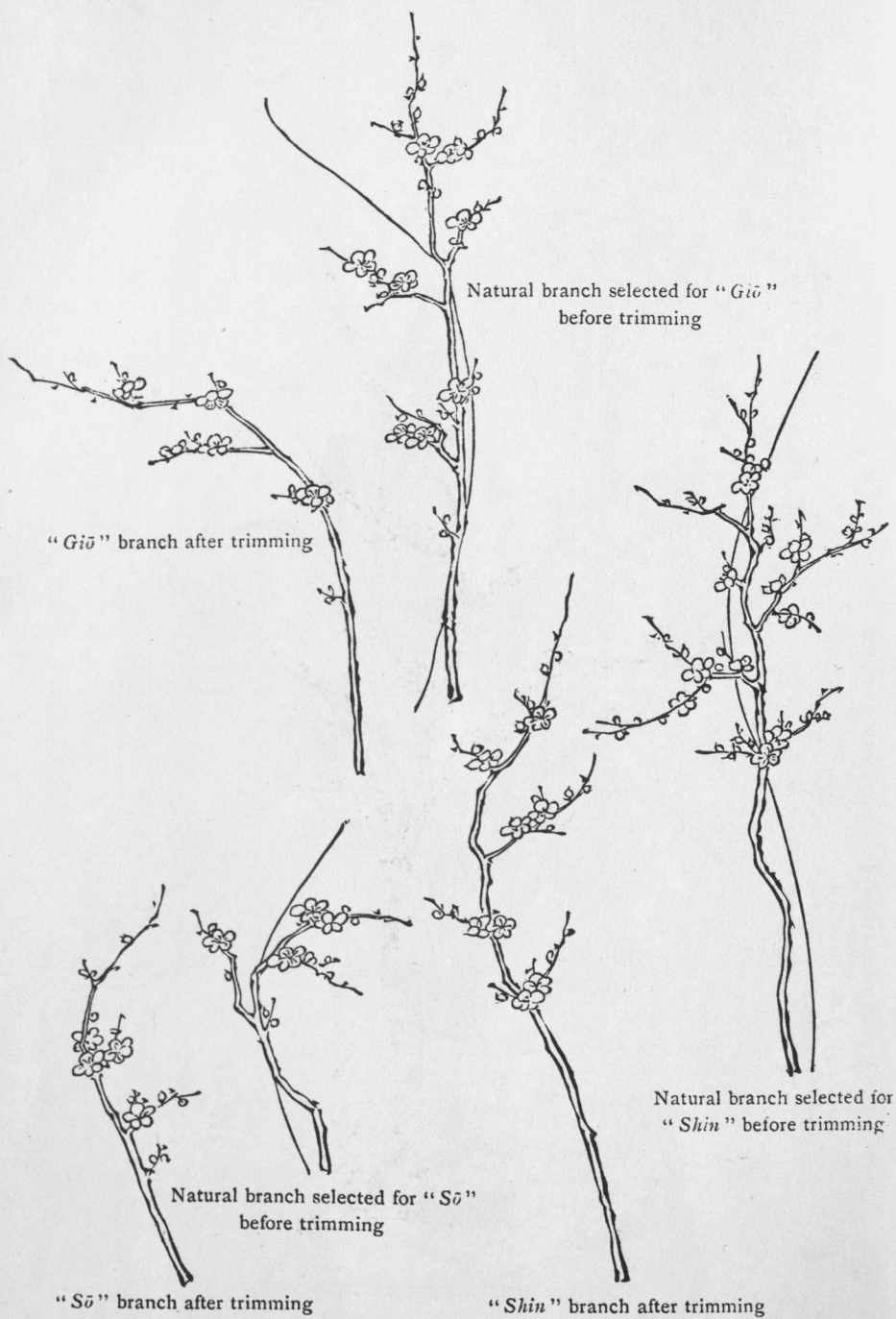
Defective arrangement of Iris (*Hana shōbu*).

PLATE 36.



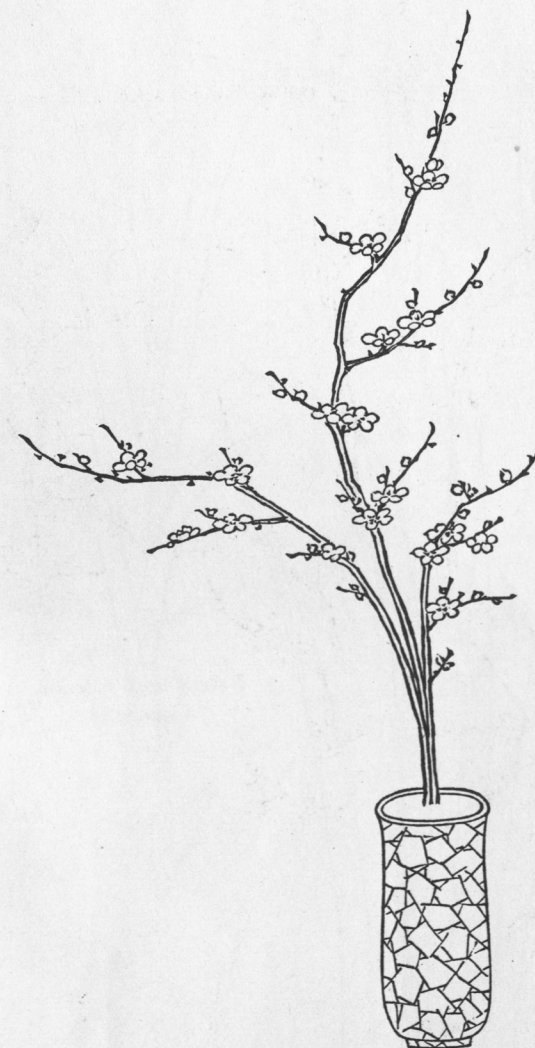
Altered arrangement of Iris (*Hana shōbu*).

PLATE 37.



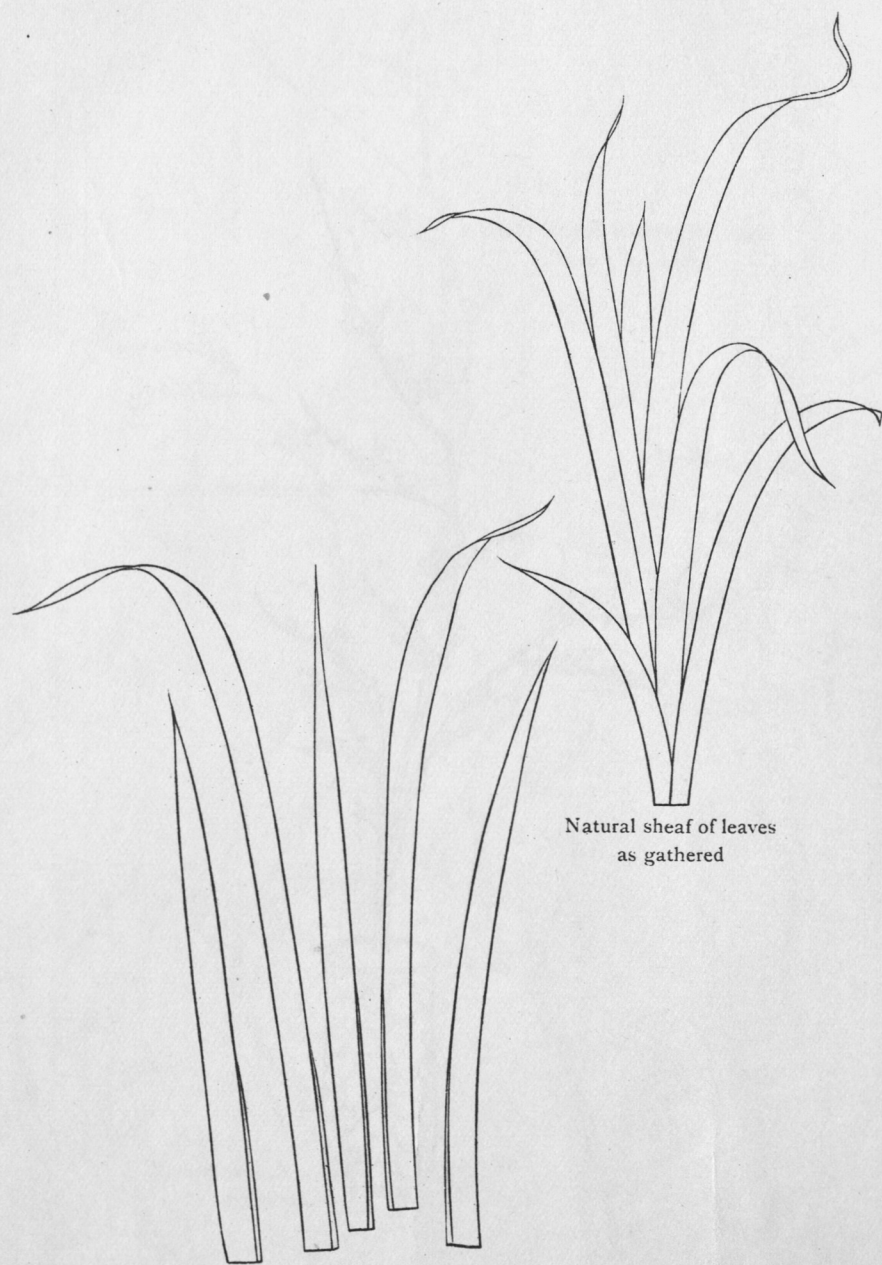
Natural and altered forms of plum branches for trilineal arrangement of "Shin" "Giō" and "Sō."

PLATE 38.



Altered plum branches (see plate 37) arranged together in lines of Shin Giō and Sō.

PLATE 39.

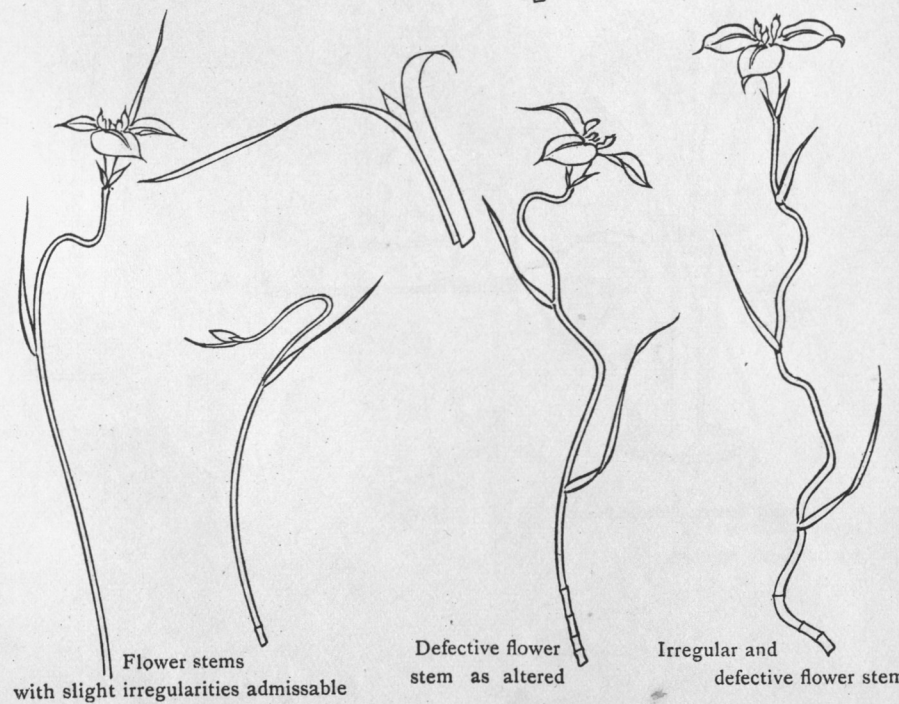
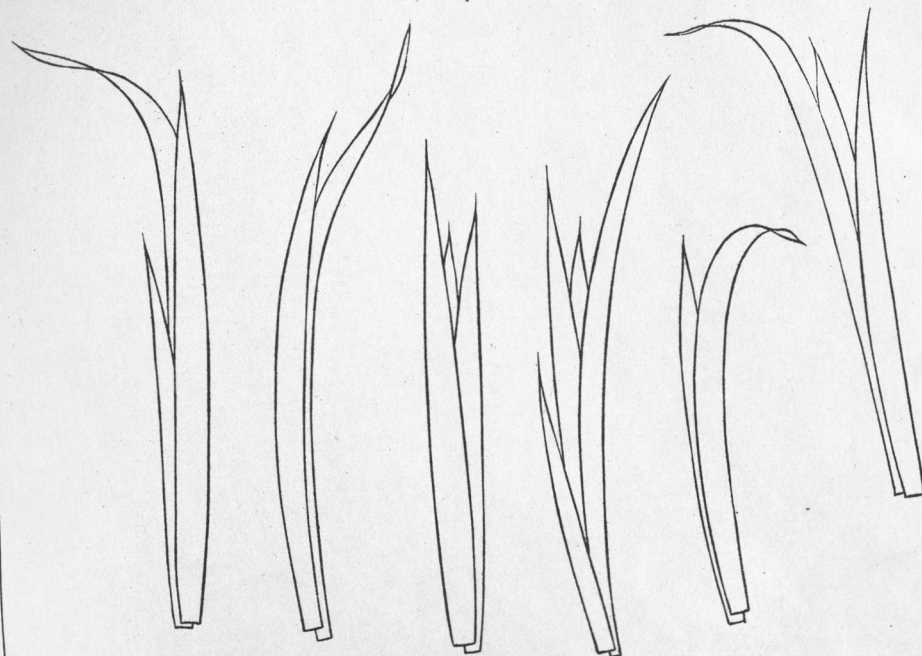


Natural sheaf of leaves
as gathered

Some of same leaves disunited

PLATE 40.

Artificial combinations of leaves



Flower stems
with slight irregularities admissible

Defective flower
stem as altered

Irregular and
defective flower stem

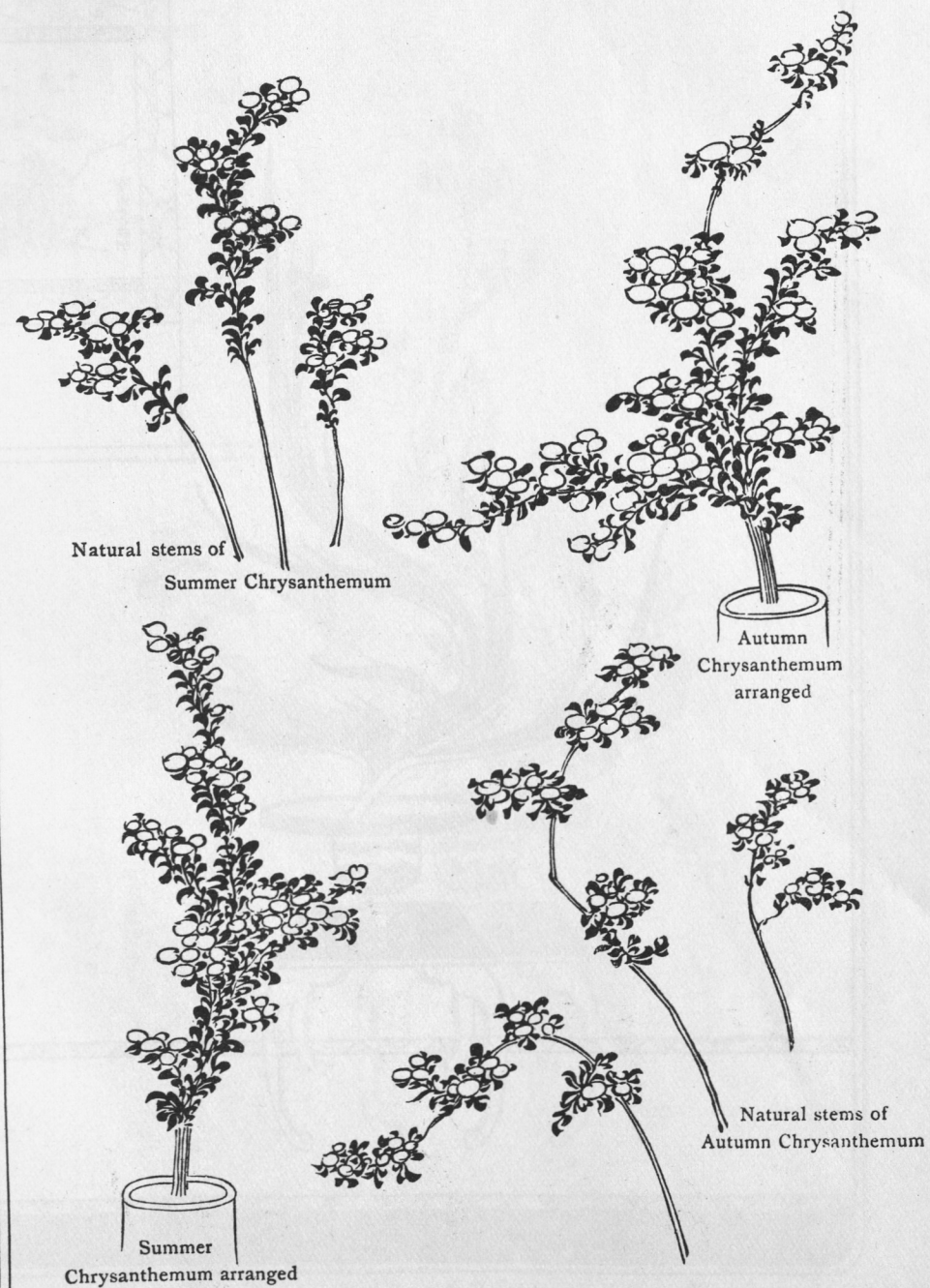
Arrangements of Iris.

PLATE 41.



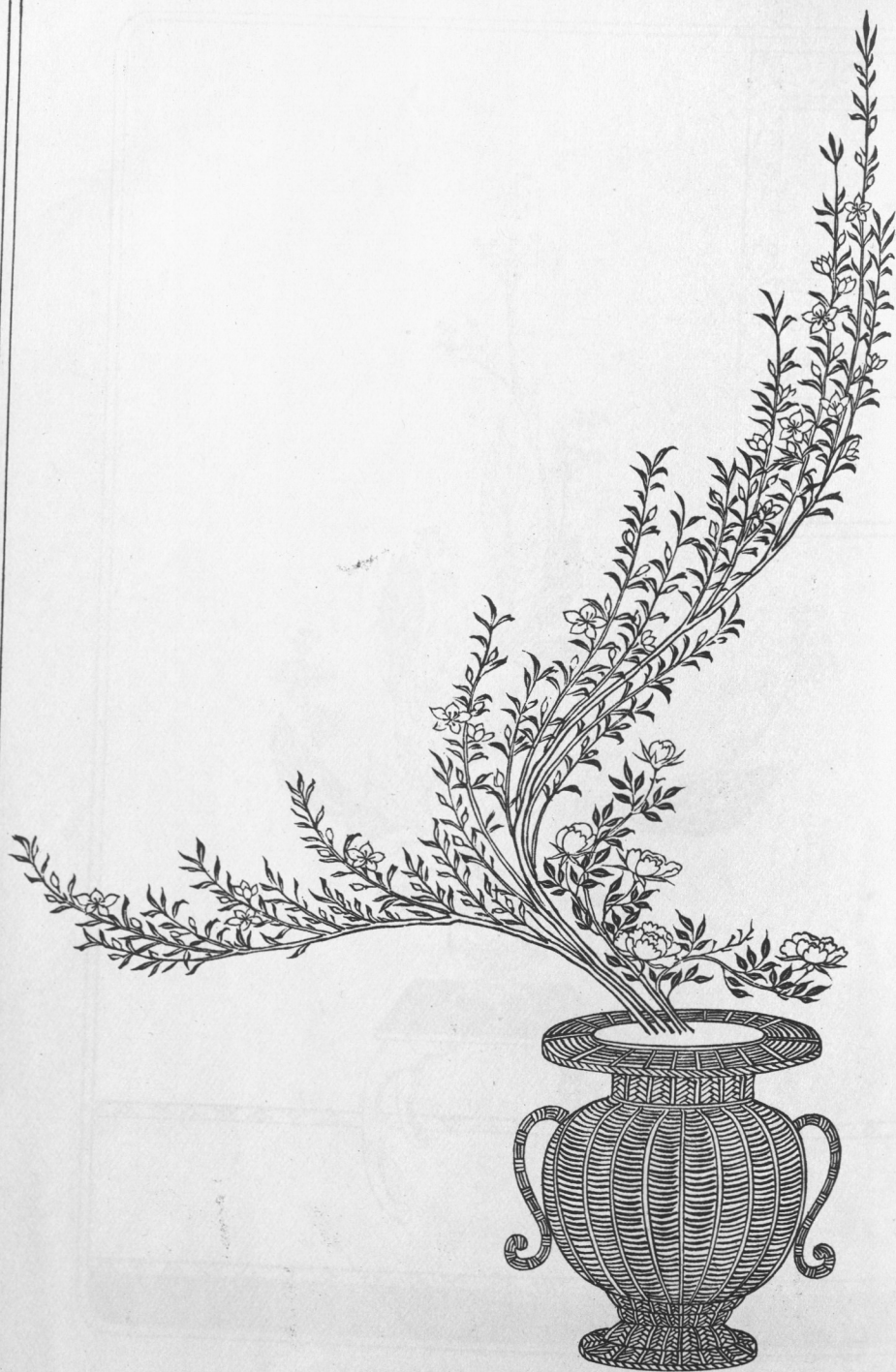
Completed arrangements of Iris

PLATE 42.



Chrysanthemums arranged with character of different seasons.

PLATE 44.



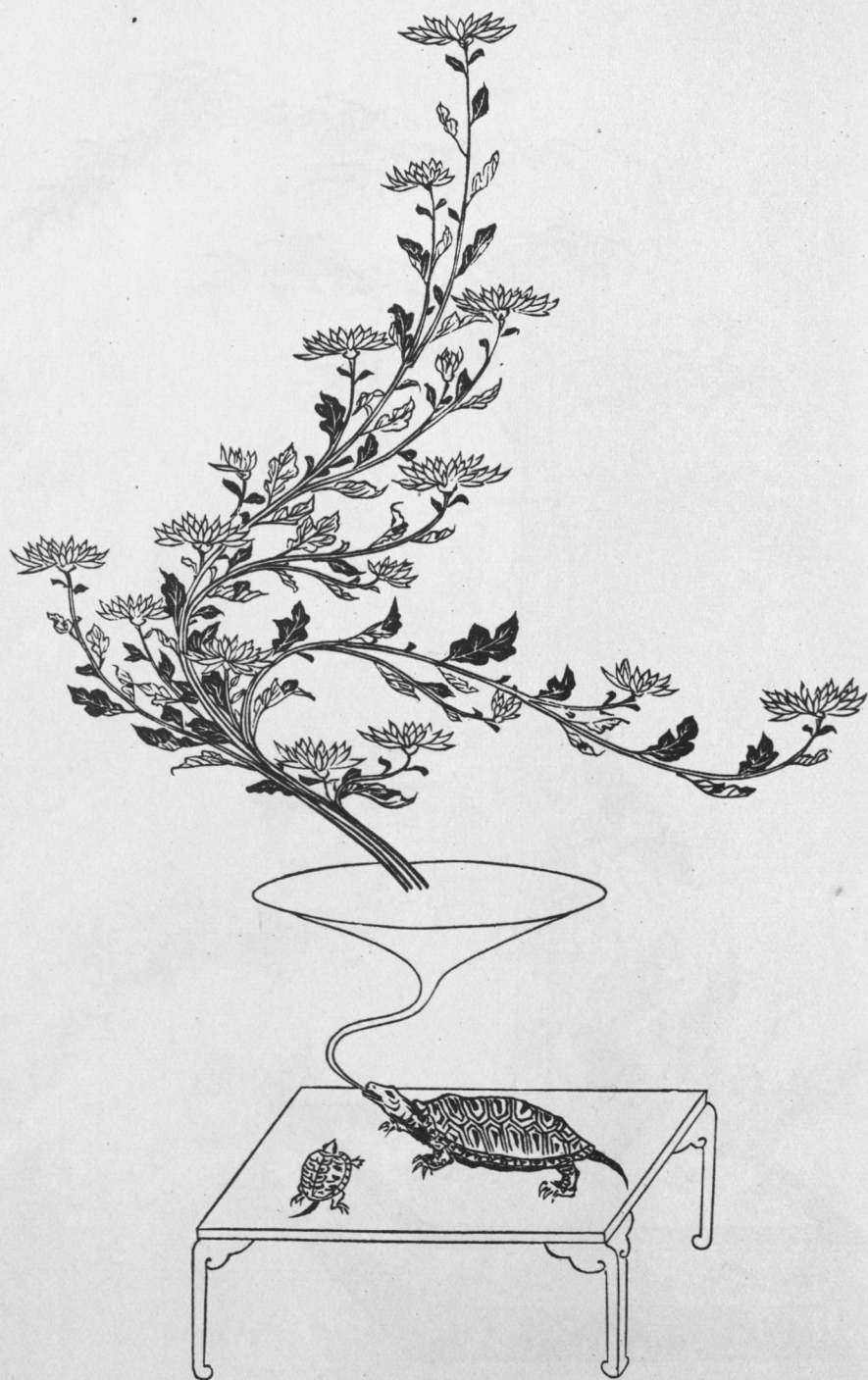
Arrangement of Peach blossom (*Momo*) and *Rosa indica* (*Chōshun*) in flower basket.

PLATE 45.



Arrangement of Bamboo (*Take*) and *Nuphar Japonicum* (*Kōhōne*) in bronze sand-bowl.

PLATE 46.



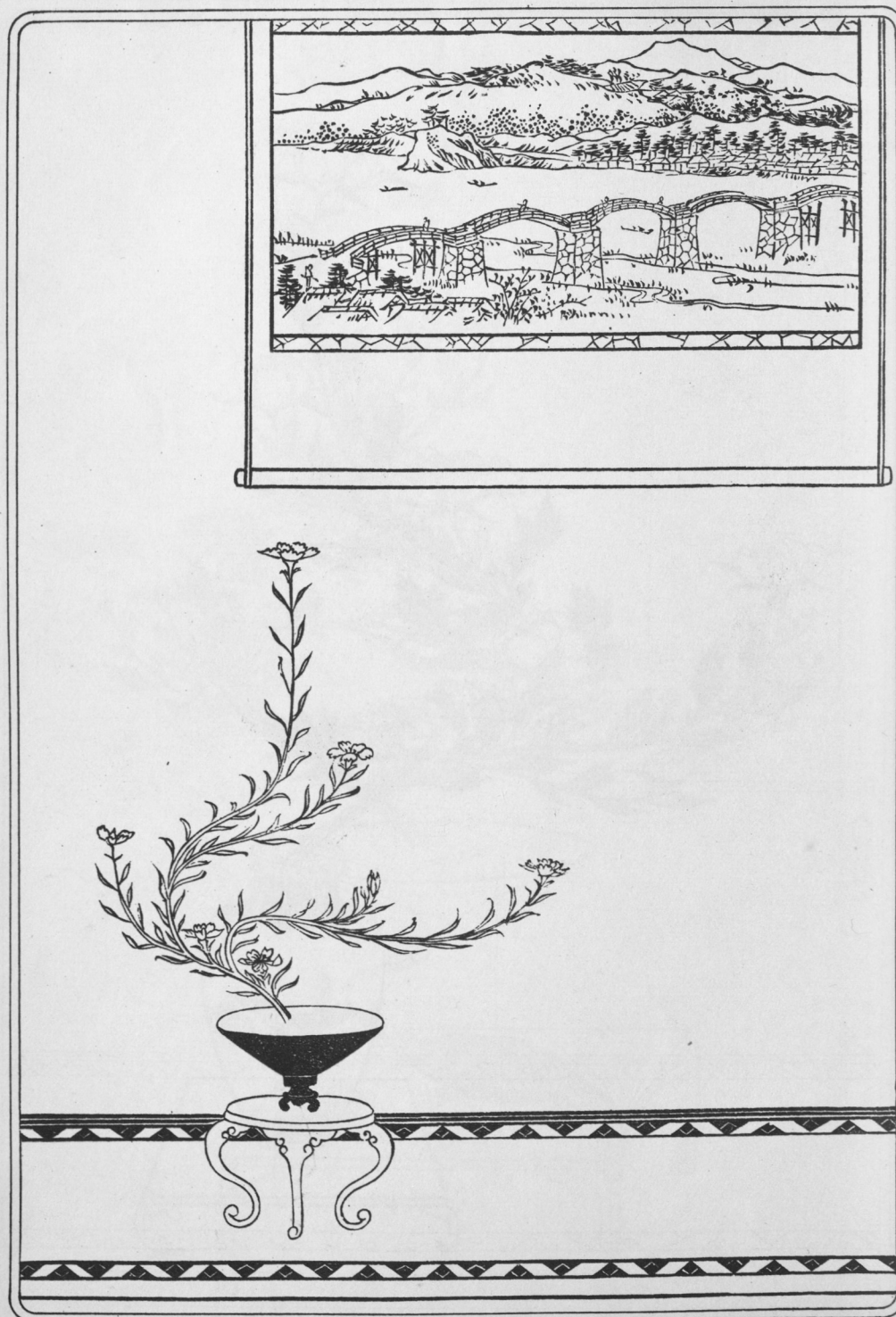
Arrangement of Chrysanthemum (*Kiku*) with 17 flowers in fancy bronze vase on tray.

PLATE 47.



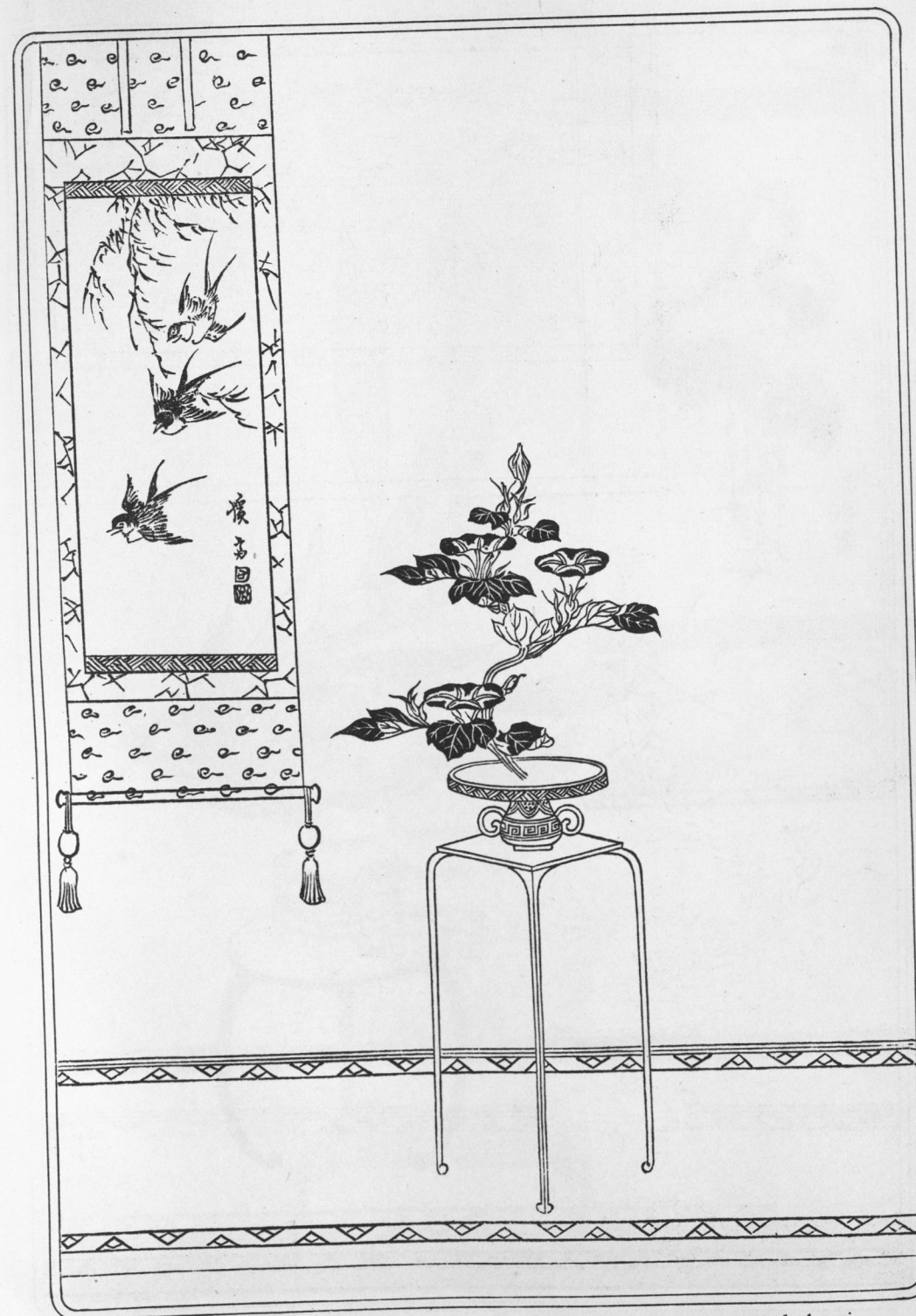
Arrangement of White Peony (*Shiro shakuyaku*) in high bronze vase.

PLATE 48.



Arrangement of *Dianthus superbus* (*Nadeshiko*) in bronze vase showing relative position of mural picture.

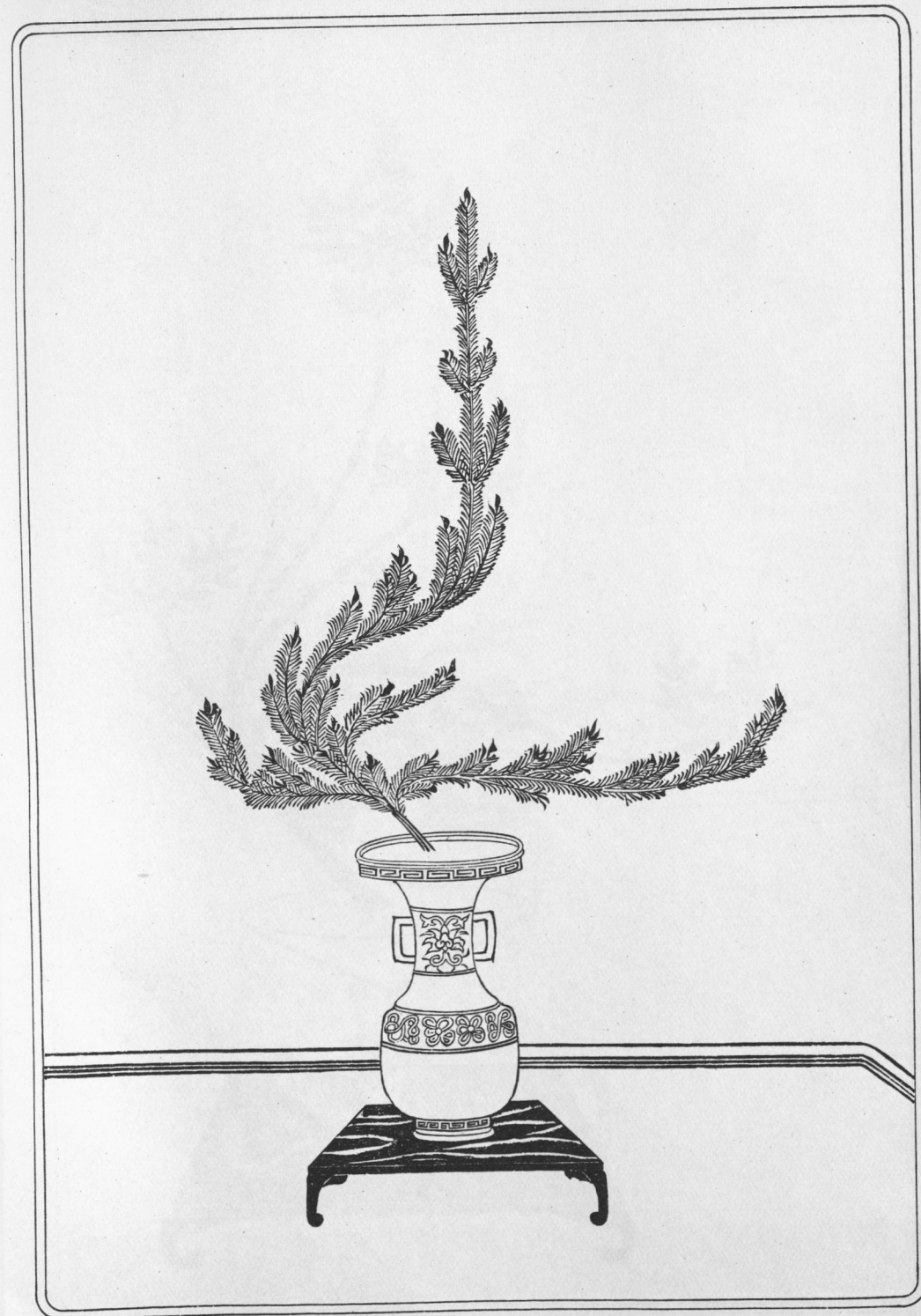
PLATE 49.



Arrangement of *Convolvulus* (*Chōsen-asagao*) in bronze vase on stand showing relative position of mural picture.

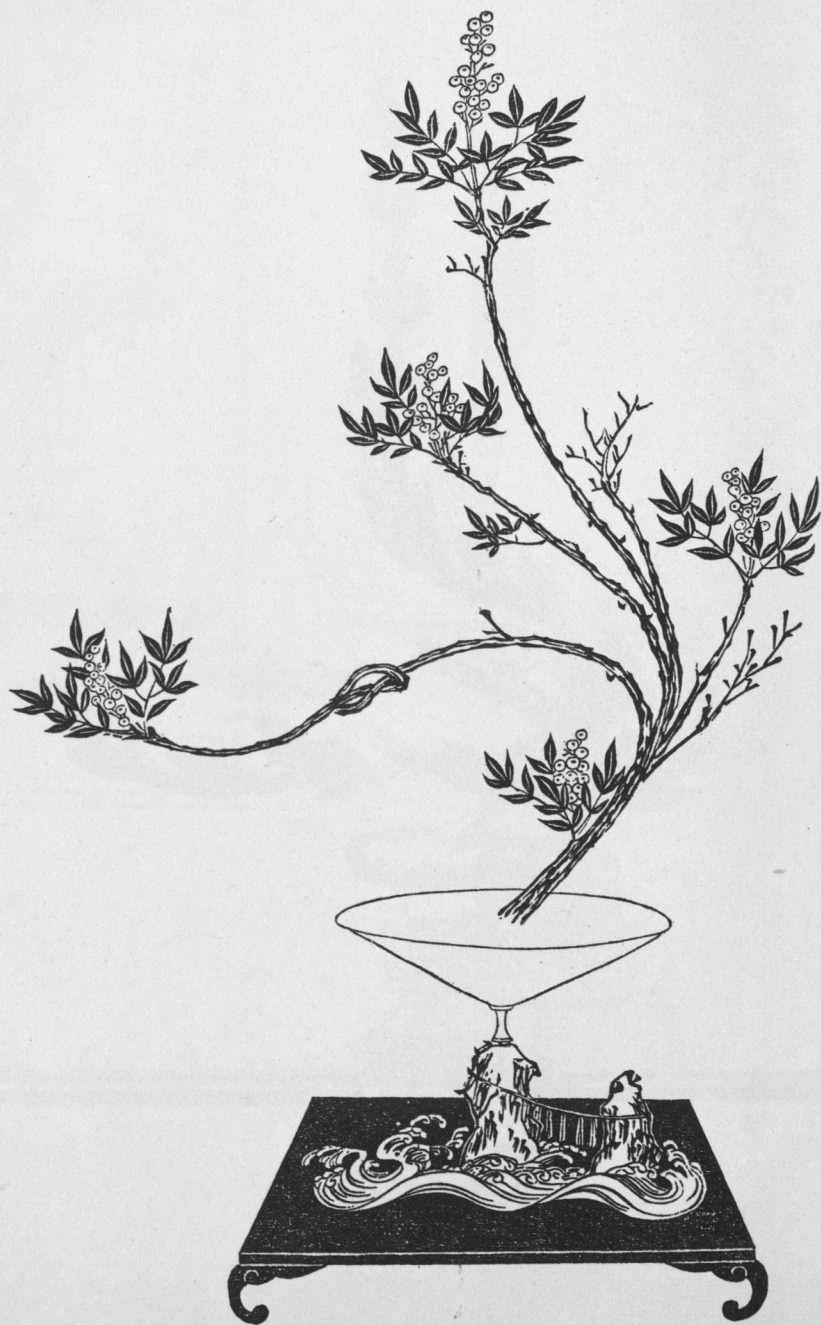


Arrangement of Orchid (*Ha-ran*) in bronze vase on stand showing suitable position of mural picture.



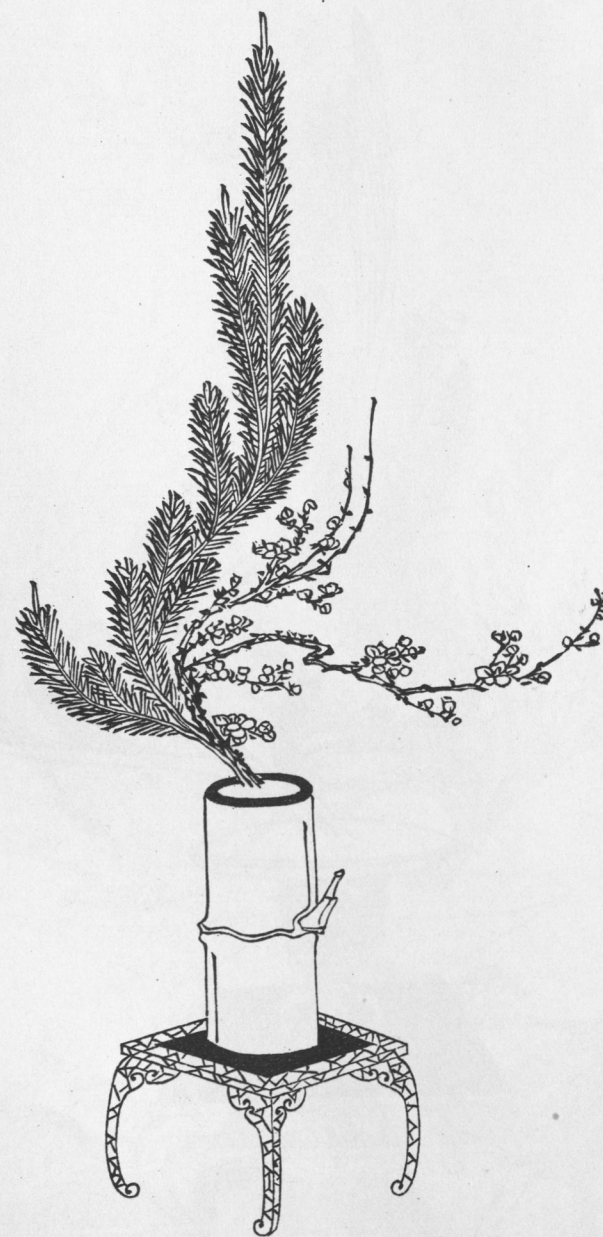
Arrangement of Five-leaved Pine (*Go-yō-no-matsu*) in high vase.

PLATE 52.

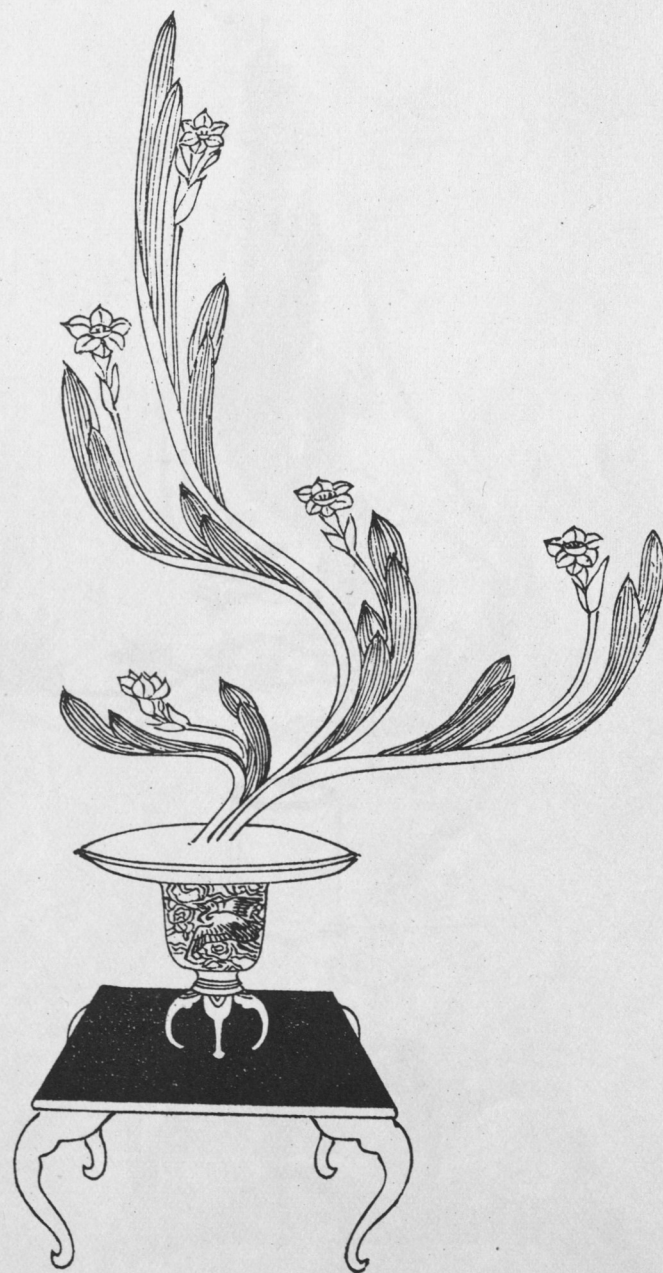


Arrangement of *Nandina domestica* (*Nanten*) in fancy bronze vase on stand.

PLATE 53.



Arrangement of Pine branch (*Matsu*) and Plum branch (*Ume*) in vase of natural bamboo. (*Shō-chiku-bai*)



Arrangement of Narcissus (*Suisen*) of five flowers in bronze vase.



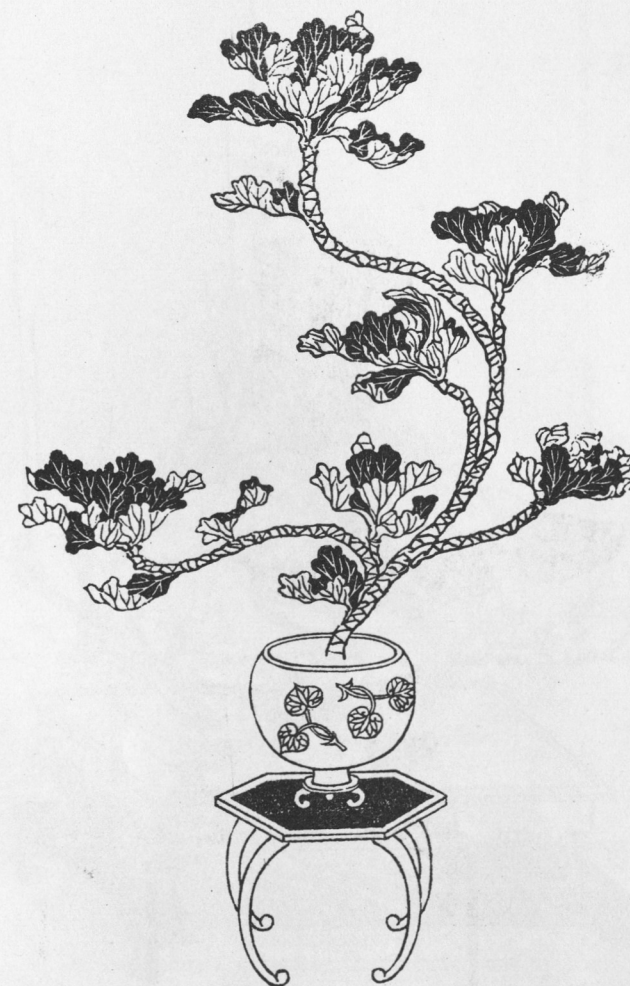
Arrangement of Pine (*Matsu*) Plum (*Ume*) and Bamboo (*Take*) in fancy flower vase. (*Shō-chiku-bai*).

PLATE 56.



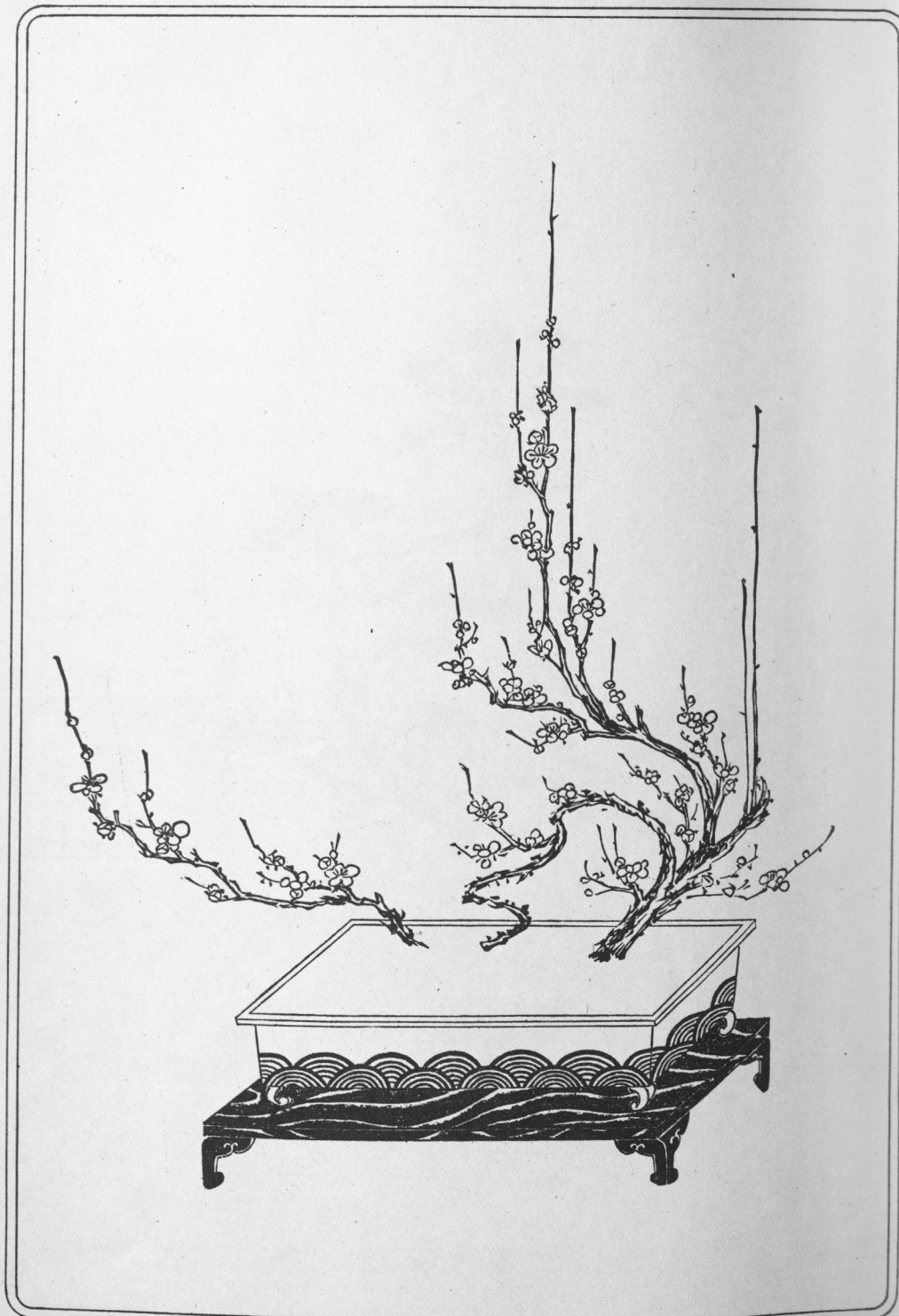
Arrangement of *Funkia ovata* (*Gibōshi*) with seven leaves in bronze vase on stand.

PLATE 57.



Arrangement of Cabbage (*Ha-botan*).

PLATE 58.



Arrangement of White Plum (*Haku-bai*) in shallow bowl with water.

PLATE 59.



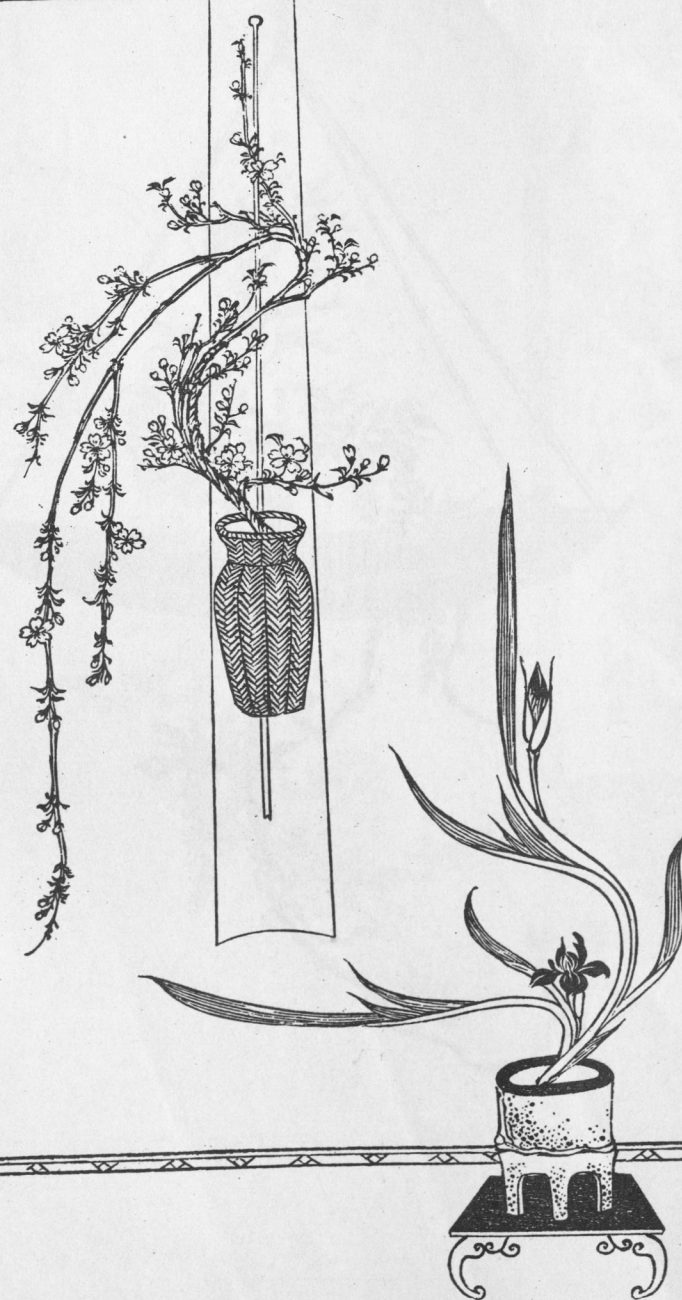
Arrangement of Kerria Japonica (*Yamabuki*) in horse tub (*Ba-darai*) held by horse's bit fastener.

PLATE 60.

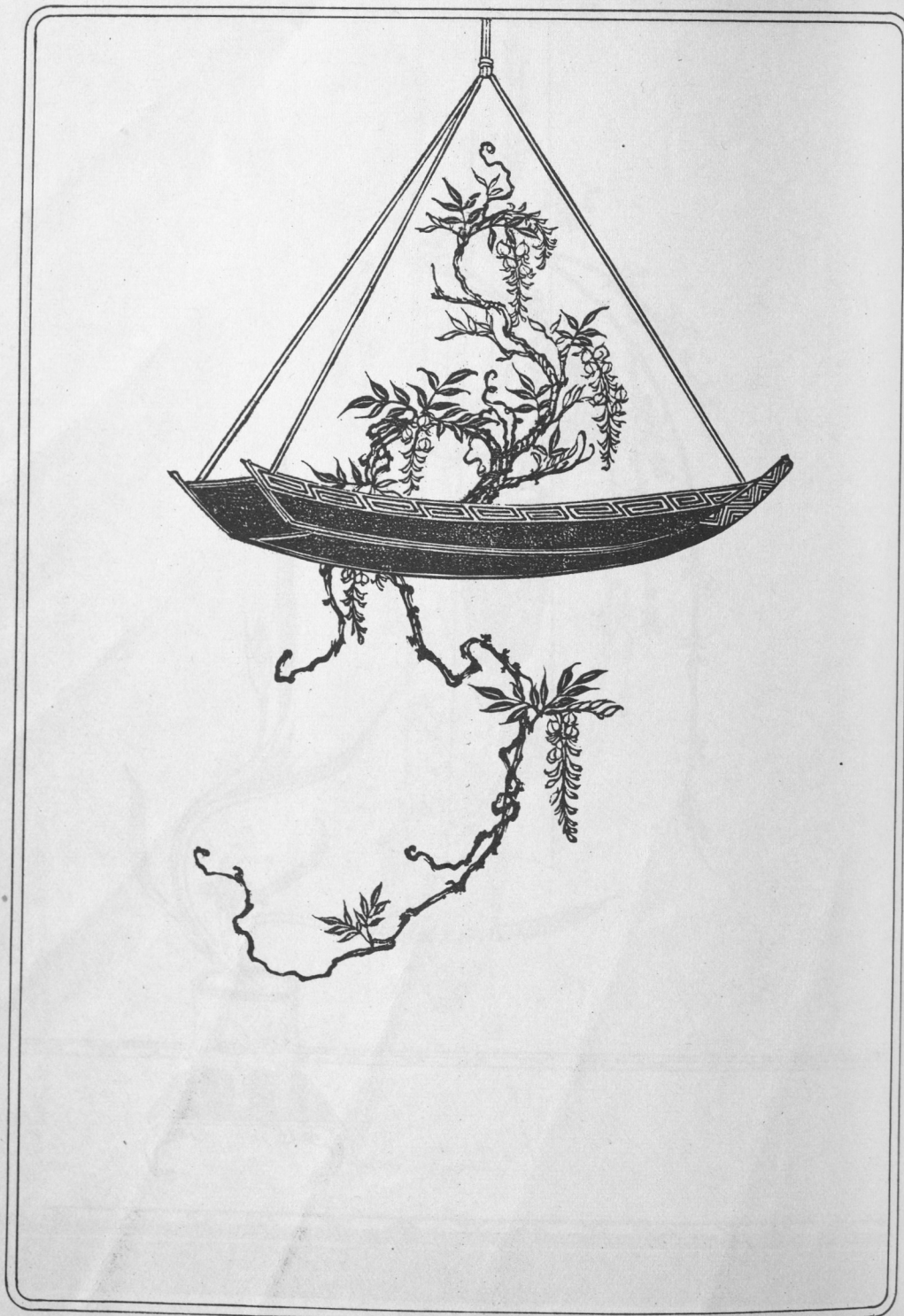


Arrangement of Plum branch (*Ume*) and *Adonis amurensis* (*Fukujū-sō*) in hanging basket with pillar tablet (*Suika*).

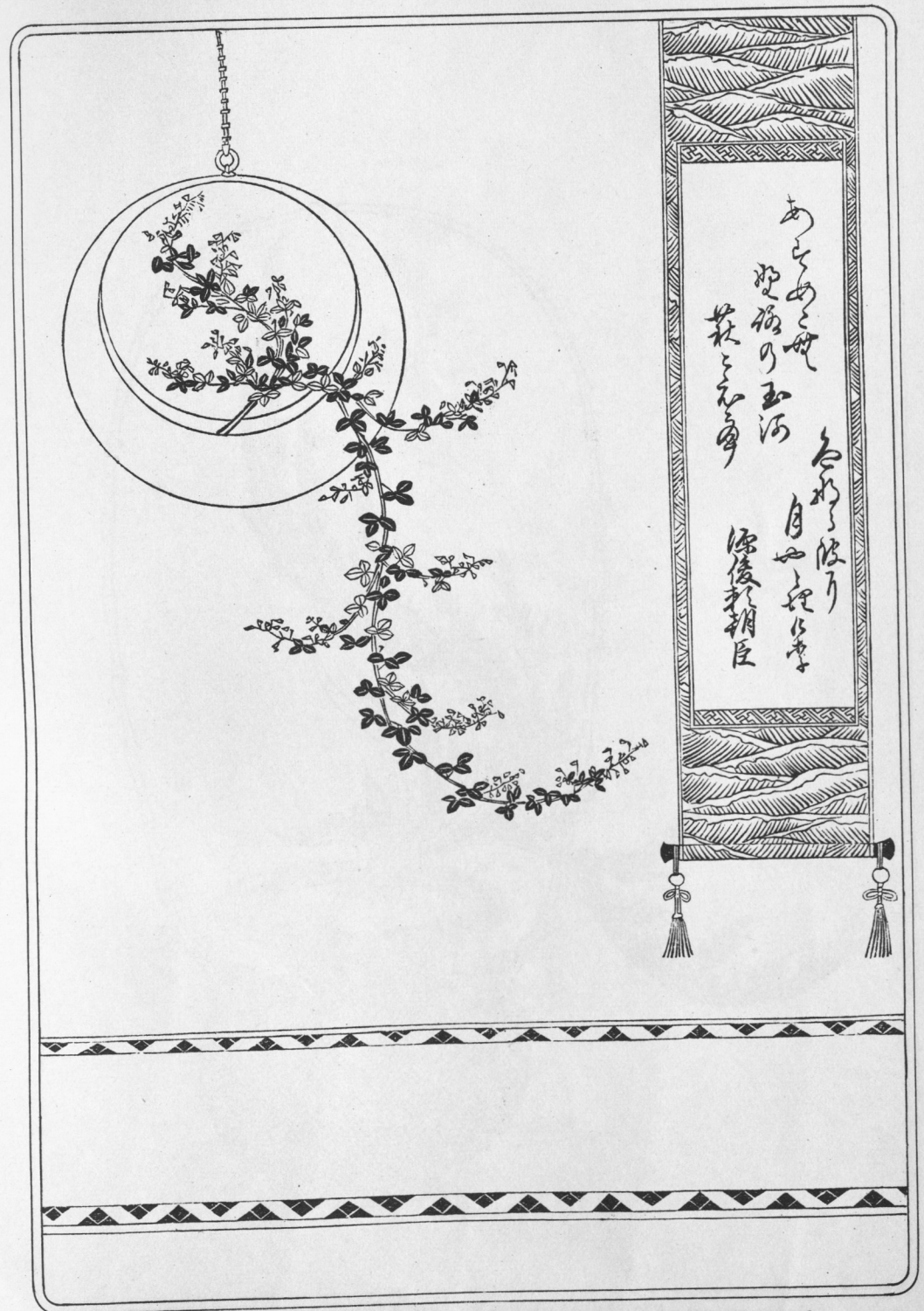
PLATE 61.



Arrangement of drooping Cherry branch (*Shidare-Zakura*) in hanging basket with tablet, combined with Iris (*Kakitsubata*) in standing bamboo vase.

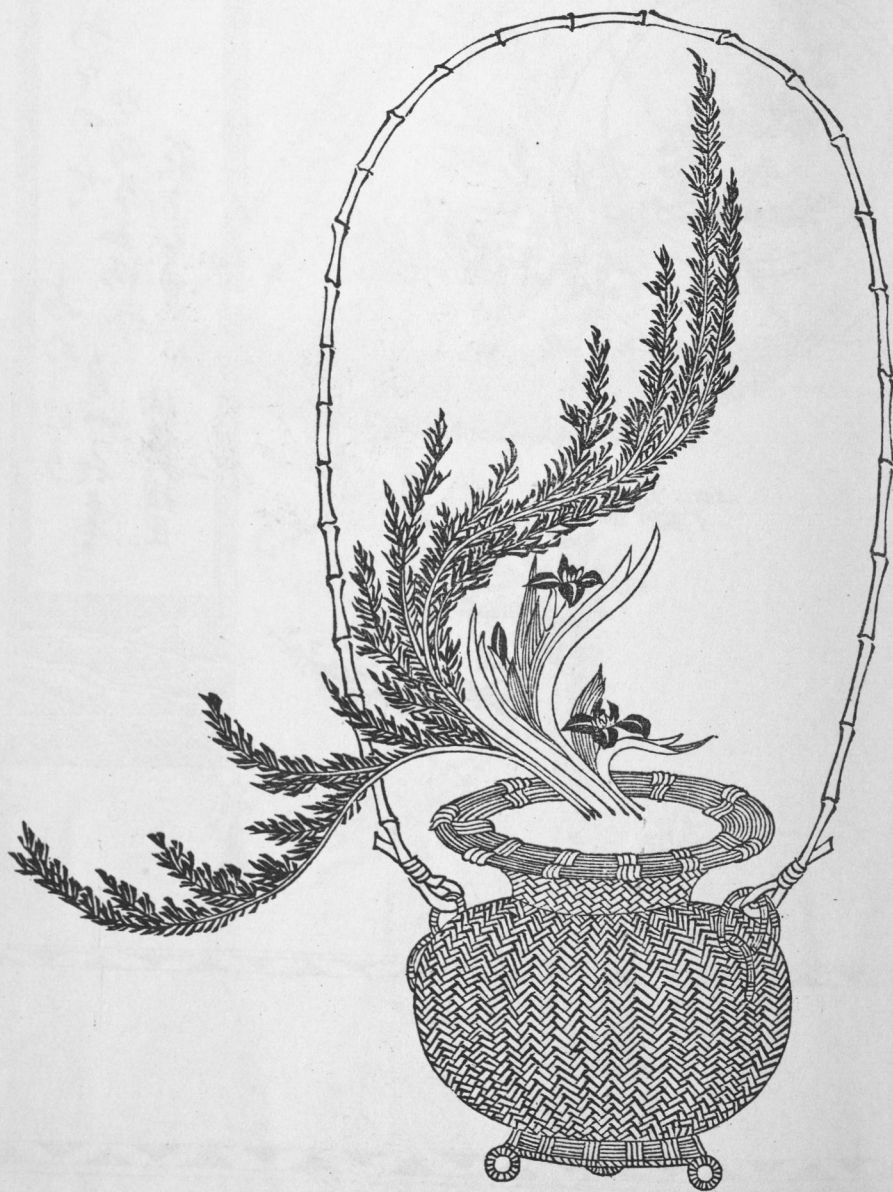


Arrangement of Wistaria (*Fuji*) in hanging boat shaped vessel of bronze.



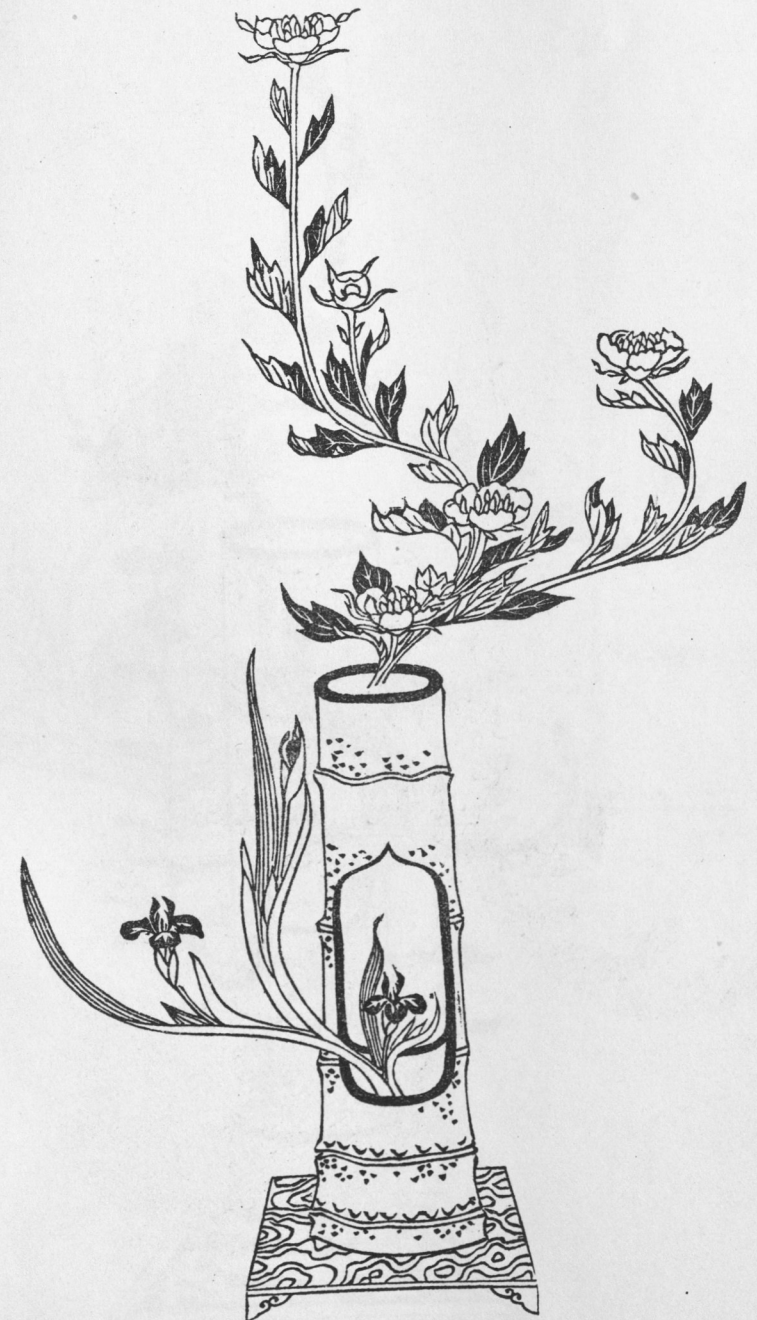
Arrangement of Lespedeza (*Hagi*) in hanging crescent shaped vessel.

PLATE 64.



Arrangement of Fir (*Sonare*) and Iris (*Kakitsubata*) of 3 flowers
in large handled flower basket.

PLATE 65.



Arrangement of Peony (*Shakuyaku*) and Iris (*Kakitsubata*) in
double mouthed bamboo vase.

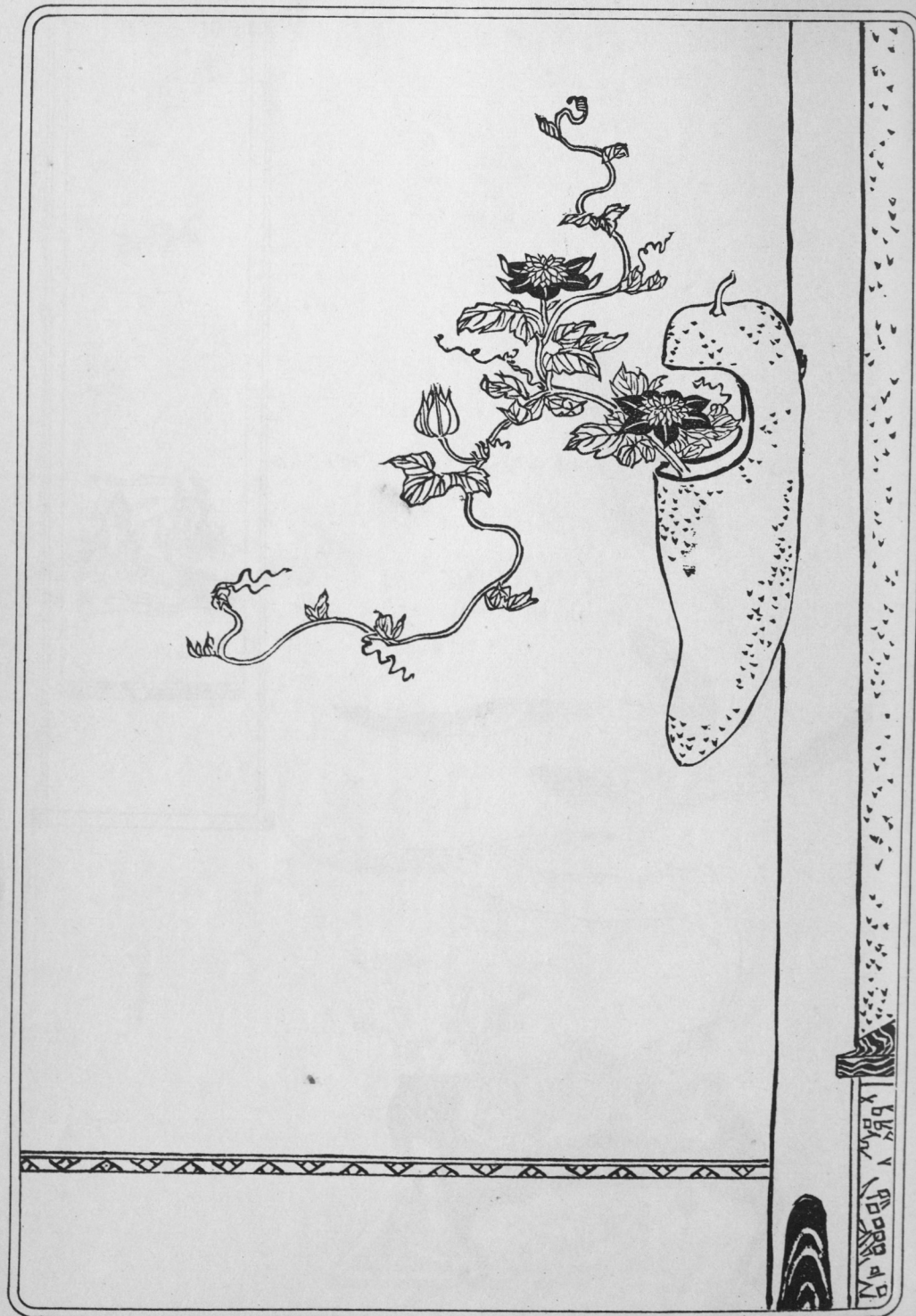


Arrangement of White plum (*Haku-bai*), Narcissus (*Suisen*), and Chrysanthemum (*Kiku*) in triple mouthed bamboo vase.



Arrangement of Nuphar Japonicum (*Kôhone*) showing seven leaves and two flowers, in fancy vase.





Arrangement of Clematis (*Tessen*) in gourd shaped iron hanging vase.

Coloured Plates.

Plates Nos. 1 to 23 are of the Ikenobo school, whilst plates Nos. 24 to 36 are of the recently developed Ohara school, they serve to show alterations in ideas that have taken place since the date of Mr Conder's book.

Ikenobo School.

Plate

- No. 1. Ichihatsu (Iris Tectorum) in a three-legged "tsubo" on a "kwadai".
- No. 2. Suisen (Bird's-eye Narcissus) in a long vase on a "shiki-ita".
- No. 3. Kakitsubata (Iris Laevigata) in a "tsubo" on a "shiki-ita".
- No. 4. Futoi, Kakitsubata (Scirpus and Iris Laevigata) in a "sunabachi" on a "shiki-ita".
- No. 5. Hasu (Lotus) in a "sunabachi" on a "shiki-ita".
- No. 6. Gama, Kakitsubata (Bulrush and Iris Laevigata) in a "sunabachi" on a "kwadai".
- No. 7. Haran (Five Aspidistra leaves) in a bamboo vase on a "shiki-ita".
- No. 8. Omoto (Ten leaves and berries of Rhoeo Japonica) in a "suiban" on a "shiki-ita".
- No. 9. Kōhone (Water Lily) in a "sunabachi" on a "shiki-ita".
- No. 10. Tsuwa-buki (Ligularia Tussilaginata) in a wide mouth "tsubo" on a "shiki-ita".
- No. 11. Tsubaki (Camellia Japonica) in a boat-shaped vase on a bamboo mat.
- No. 12. Ibuki, Shiragiku (leaves of the Cypress and White Chrysanthemums) in a "sunabachi" on a "shiki-ita".
- No. 13. Shōchikubai (Plum, Pine and Bamboo) in a "horai-san" on a "kwadai".
- No. 14. Sasankwa (Camellia Sasanqua) in an "usubata" on a "shiki-ita".
- No. 15. Tsubaki (Single flower of Camellia Japonica) in a "tsubo" on a "shiki-ita".
- No. 16. Shōchikubai (Plum, Pine and Bamboo) in a "tsubo" on a "kwadai".
- No. 17. Aki no nanagusa (Seven flowers of Autumn) in an "ogencho" on a "kwadai".
- No. 18. Nanten, Nogiku (Heavenly Bamboo and Chrysanthemum) in a "tsubo" on a "kwadai".
- No. 19. Botan (Peony) in a handled basket.
- No. 20. Fuji, Tsubaki (Wistaria and Camellia) in a two-story bamboo vase on a "shiki-ita".
- No. 21. Hagi (Bush Clover) in a suspended moon-shaped bronze vase.
- No. 22. Ibuki, Nichinichi Sō (Cypress and Lochnera Rosea) in a suspended boat-shaped bamboo vase.
- No. 23. Tsuru-umemodoki, Rindō (Staff Vine and Gentian) in bamboo vase on pillar.

Ohara School, Moribana.

Plate

- No. 24. Futoi, Hanashobu (Scirpus and Iris) in a Tenryuji-celadon basin on a "shiki-ita".
- No. 25. Kakitsubata (Iris Laevigata) in vessel made from a gourd.
- No. 26. Oimatsu, Shiragiku (Pine and White Winter Chrysanthemum) in an antique mirror-shaped vessel on a "shiki-ita".
- No. 27. Shiragiku (White Chrysanthemum) in a blue and white "tsubo" on a "shiki-ita".
- No. 28. Yamanashi, Takejimaguri (Wild Pear and Lily) in a blue and white porcelain vase on a "Kwadai".
- No. 29. Gama, Kōhone, Suren (Bulrush and two species of Water Lily) in a "suiban" on a "shiki-ita".
- No. 30. Kurumayuri, Natsu-Haze (Lily and Wax-tree) in slender white vase on a "kwadai".
- No. 31. Mube, Oniyuri, Susuki (Stauntonia, Tiger-lily and Flowering-grass) in a "tsubo" on a "kwadai".
- No. 32. Shōchikubai, Yabukoji, Hikagenokazura (Plum, Pine and Bamboo with Ardisia and Club-moss) in an antique mirror-shaped basin on a "kwadai".
- No. 33. Mokuren, Yuri (Magnolia and Lily) in Kenryu vase on a "shiki-ita".
- No. 34. Uno-hana, Shakuyaku (Scabra and Herbaceous Peony) in a suspended porcelain bowl.
- No. 35. Shimadake, Azami (Bambusoides and Thistle) in a "tsubo" on a "kwadai".
- No. 36. Ume, Habotan (Plum and Variegated Cabbage) in a "tsubo" on a "kwadai".



Plate No. 1, Ikenobo School.

Iris tectorum (Iris Tectorum) in a three-legged "isubo" on a "kwadai".



Plate No. 2, Ikenobo School.

Suisen (Bird's-eye Narcissus) in a long vase on a "shiki-ita".



Plate No. 3, Ikenobo School.
Kakitsubata (Iris Laevigata) in a "tsubo" on a "shiki-ita".



Plate No. 4, Ikenobo School.
Futoi, Kakitsubata (Scirpus and Iris Laevigata) in a "sunabachi" on
a "shiki-ita".



Plate No. 5, Ikenobo School.
Hasu (Lotus) in a "sunabachi" on a "shiki-ita".



Plate No. 6, Ikenobo School.
Gama, Kakitsubata (Bulrush and Iris Laevigata) in a "sunabachi"
on a "kwadai".



Plate No. 7, Ikenobo School.
Haran (Five *Aspidistra* leaves) in a bamboo vase on a "shiki-ita".



Plate No. 8, Ikenobo School.
Omoto (Ten leaves and berries of *Rhodea Japonica*) in a "suiban"
on a "shiki-ita".



Plate No. 9, Ikenobo School.
Kōhone (Water Lily) in a "sunabachi" on a "shiki-ita"



Plate No. 10, Ikenobo School.
Tsuwa-buki (*Ligularia Tussilagineana*) in a wide mouth "tsubo"
on a "shiki-ita".

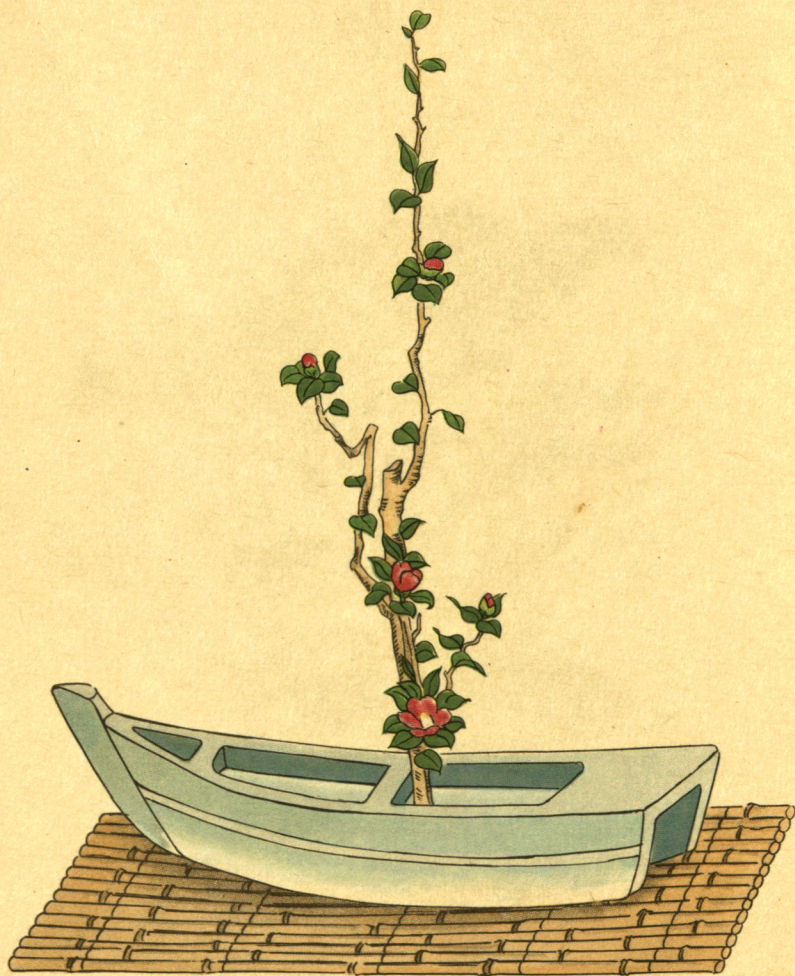


Plate No. 11, Ikenobo School.

Tsubaki (*Camellia Japonica*) in a boat-shaped vase on a bamboo mat.



Plate No. 12, Ikenobo School.

Ibuki, Shiragiku (leaves of the Cypress and White Chrysanthemums) in a "sunabachi" on a "shiki-ita".



Plate No. 13, Ikenobo School.

Shōchikubai (Plum, Pine and Bamboo) in a "horai-san" on a "kwadai".



Plate No. 14, Ikenobo School.

Sasankwa (Camellia Sasanqua) in an "usubata" on a "shiki-ita".



Plate No. 15, Ikenobo School.
Tsubaki (Single flower of *Camellia Japonica*) in a "tsubo" on a "shiki-ita".



Plate No. 16, Ikenobo School.
Shōchikubai (Plum, Pine and Bamboo) in a "tsubo" on a "kwadai".



Plate No. 17, Ikenobo School.

Aki no nanagusa (Seven flowers of Autumn) in an "ogencho" on a "kwadai"



Plate No. 18, Ikenobo School.

Nanten, Nogiku (Heavenly Bamboo and Chrysanthemum) in a "tsubo" on a "kwadai".



Plate No. 19, Ikenobo School.
Botan (Peony) in a handled basket.



Plate No. 20, Ikenobo School.
Fuji, Tsubaki (Wisteria and Camellia) in a two-story bamboo vase on
a "shiki-ita".



Plate No. 21, Ikenobo School.

Hagi (Bush Clover) in a suspended moon-shaped bronze vase.



Plate No. 22, Ikenobo School.

Ibuki, Nichinichi Sō (Cypress and Lochnera Rosea) in a suspended boat-shaped bamboo vase.



Plate No. 23, Ikenobo School.
Tsuru-umemodoki, Rindō (Staff Vine and Gentian) in bamboo vase on pillar.



Plate No. 24, Moribana.
Futoi, Hanashobu (Scirpus and Iris) in a Tenryuji-celadon basin on
a "shiki-ita".



Plate No. 25, Moribana.
Kakitsubata (*Iris Laevigata*) in vessel made from a gourd.



Plate No. 26, Moribana.
Oimatsu, Shiragiku (Pine and White Winter Chrysanthemum) in an antique mirror-shaped vessel on a "shiki-ita".



Plate No. 27, Moribana.

Shiragiku (White Chrysanthemum) in a blue and white "tsubo" on a "shiki-ita".



Plate No. 28, Moribana.

Yamanashi, Takejimayuri (Wild Pear and Lily) in a blue and white porcelain vase on a "kwadai".



Plate No. 29, Moribana.

Gama, Kōhone, Suiren (Bulrush and two species of Water Lily) in a
"Suiban" on a "kwadai".

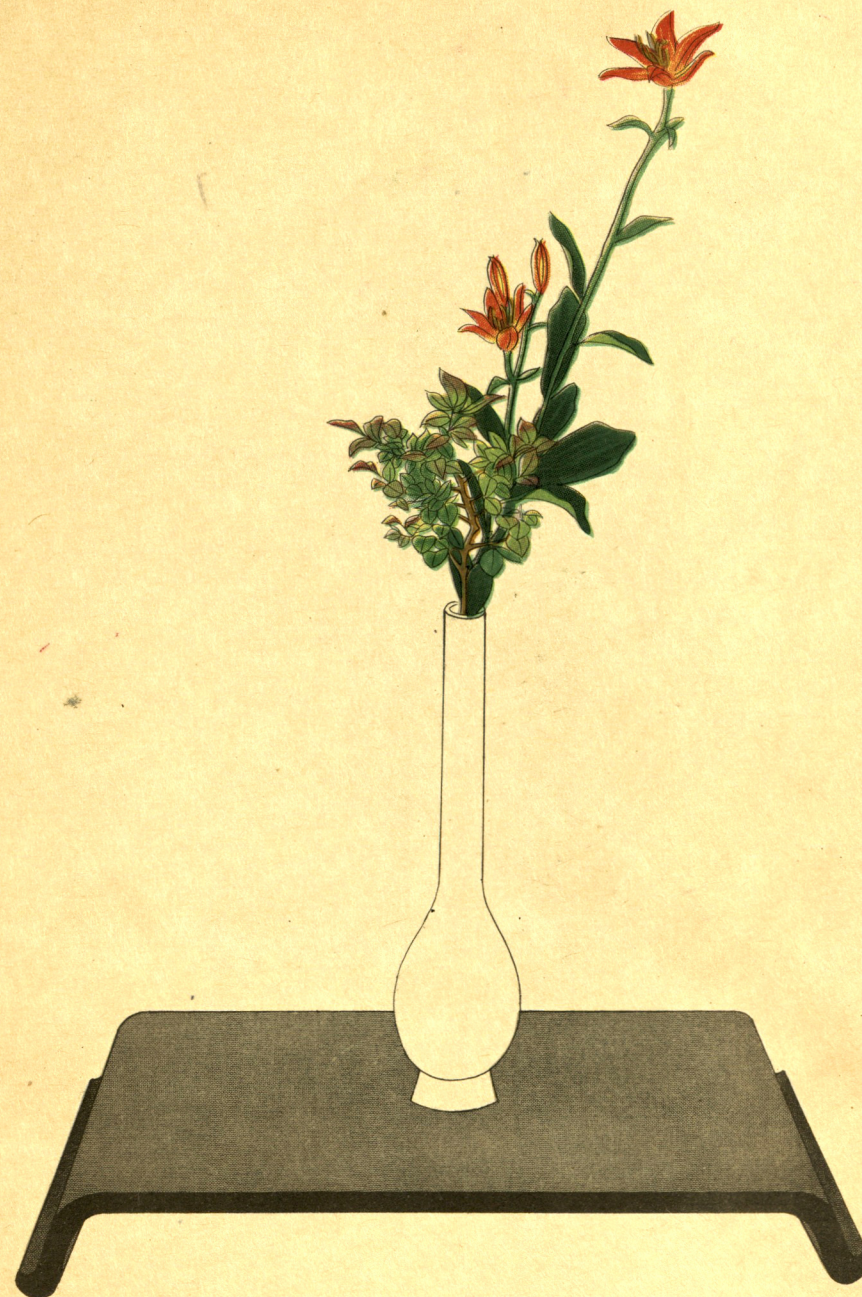


Plate No. 30, Moribana.

Kurumayuri, Natsu-Haze (Lily and Wax-tree) in slender white vase on
a "kwadai".



Plate No. 31, Moribana.

Mube, Oniyuri, Susuki (Stauntonia, Tiger-lily and Flowering-grass) in a "tsubo" on a "kwadai".



Plate No. 32, Moribana.

Shōchikubai, Yabukoji, Hikagenokazura (Plum, Pine and Bamboo with Ardisia and Club-moss) in an antique mirror-shaped basin on a "kwadai".